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THE EPOCHS OF PAINTING.

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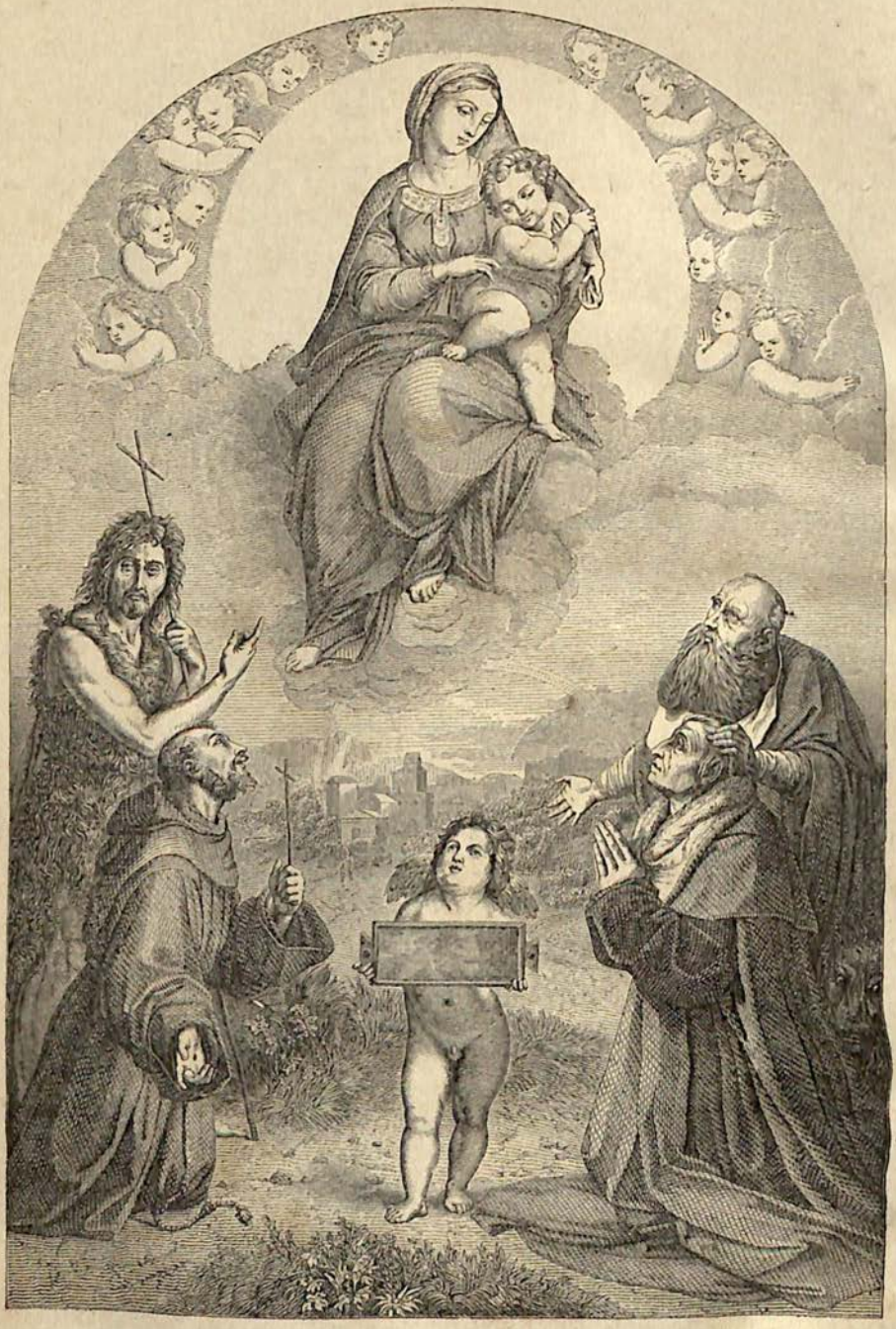

LA MADONNA DI FOLIGNO, 1511.

(Raphael. In the Gallery of the Vatican.)

Page 267.

THE

EPOCHS OF PAINTING.

A Biographical and Critical Essay

ON

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PAINTING AND PAINTERS

OF ALL TIMES AND MANY PLACES.

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BY

RALPH NICHOLSON WORNUM,

KEEPER AND SECRETARY, NATIONAL GALLERY.

LONDON:
CHAPMAN AND HALL, 193, PICCADILLY.
MDCCCLXIV.

[*The Author reserves the right of Translation.*]

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To the Memory

OF

ROBERT WORNUM.

BORN OCTOBER 1ST, 1780,

DIED SEPTEMBER 29TH, 1852.

PROLOGUE.

THOUGH in the designation of this book I have retained the leading words of the titles of two earlier works on the same subject—the brief essay of 1847, and the enlarged edition prepared for the Oxford Middle-class Examination, in 1859—it would be an injustice to suffer this to be considered a mere revise of a former work. Though founded upon, and incorporating all I have thought proper to preserve of the essay of 1859, this EPOCHS OF PAINTING is a new work, containing a vast mass of new matter, and much interesting information that it was impossible to give in 1859, assuming that there had been space for it, for since that time, through the active researches of Dutch, Flemish, German, and Italian writers, many very important biographical and other facts have been discovered; and they are still turning up monthly, rendering the revision of a work of this kind a periodical necessity.

I speak of the various Epochs of Painting, but I do not pretend to number them. Every variation of taste or practice in the art-world constitutes a new Epoch, and many are those experienced in the history of art, in all countries, whether caused by material discoveries or the vagaries of fashion. There have been Epochs of all kinds—heroic, hierarchic, historic, mythologic, ecclesiastic, pietistic, ascetic, philosophic, histrionic, ethic, epic, lyric, satiric, civic, romantic, anatomic, eclectic, machinistic, naturalistic, academic, iconic, and innumerable others.

I have preserved the plan of the earlier essays as regards the division of the work into seven books and thirty-three chapters, because, though my treatment of the subject is altered, the subject

itself remains the same, and this particular division still meets my plan: the arrangement, however, in detail, is somewhat altered, and references to the earlier works will no longer suit this, except in some very few cases; some chapters are run together, others are separated into several, as, for example, Chapter XXXI., formerly comprising all the Lowland painters noticed, except the school of Bruges, is now enlarged into Chapters XXIII., XXX., and XXXI. Of the nine chapters of the first book, devoted to ancient art, four are new; the first, seventh, eighth, and ninth: the second book remains much as it was: the five chapters of the third book are all new; of the six chapters of the fourth book four are new, the first, fourth, fifth, and sixth: of the four chapters of the fifth book the first three are new: and the remaining seven chapters, constituting books six and seven, are likewise almost entirely new. Thus out of the whole thirty-three chapters, twenty-three are new, in the place of twenty cancelled, and the remaining ten, comprising thirteen of the enlarged work of 1859, have been carefully revised, though but little altered. The amount of matter in this volume is more than double that of the essay of 1859; the portions most enlarged are those relating to Germany and the Low Countries, Spain, France, and England especially; these now have nearly as much space devoted to them as is given to Italy and antiquity, which occupied three-fourths of the previous volume. I trust that the statistical table concluding the account of the British school, and showing the entire contributions to the Academy Exhibitions, of sixty of the more eminent British painters, may prove useful in many ways.

I have not ventured to speak of the works of living men, in any country; nor have I in this work noticed the revived art of Germany; the subject has now grown too large for an episode. Indeed I do not find that interest in it which I formerly felt, nor do I consider that it has fulfilled the promises of thirty years ago. It has too much convention, and too little nature.

For some of the most important illustrations of this volume I am indebted to the kindness of Mr. James S. Virtue.

Dates among the most important facts of historical works gene-

rally are particularly important in books on painting and painters. Half the worth of a picture to a collector depends, or ought to depend, on its authenticity. It is a wearying labour, looking at a long series of anonymous pictures: name them, and a new interest is at once created: it is, however, but a depressing pilgrimage, wandering in a boundless wilderness without landmarks, and the art-lover is much in this predicament when he knows neither the time of a picture nor the exact period of the supposed painter of it. The dates of the birth and the death of a painter are two of the most important facts of his life, not to himself only, but to all posterity interested in his work. And it is remarkable what uncertainty still exists in this respect, with reference to some of the greatest painters: the date of the death is more especially important. It is within the last few years only that the precise dates have been ascertained of the birth or the decease of some of the most popular masters in the history of Painting, as, for example, in the cases of Masaccio, John van Eyck, Memling, Rembrandt, Gerard Dou, Hobbema, and Holbein. M. E. Van Even, of Louvain, has just added another name to the list: he has discovered, from authentic documents, that Quintin Matsys was born in that city in 1466, and settled in Antwerp in 1490: his father and brother were locksmiths, but if Quintin ever followed the same pursuit, he must have very early forsaken it for painting, as he was already, in 1491, a master of the Antwerp guild of Painters. It was on the faith of the tradition that he had distinguished himself as a smith, that I have, in the text, suggested about 1450 as the period of his birth: we may next learn that Quintin's popular story is a mere romance.

The birth is anticipated, and a man is apparently unnaturally active in his old age; or it is deferred, and he is a phenomenon of precocity; his life is curtailed a dozen years at the other end, and we are astonished at his activity; or it is prolonged by that amount of time, and we find his works comparatively rare; or his contemporaries are robbed to make up the deficiency.

Holbein has suffered both ways; by retarding his birth three years, he has been made unnaturally precocious, and by prolonging

his life eleven years, he has been made responsible for a vast amount of work, done after his death; and those who survived him have been robbed of their deserts, their names have well nigh perished; and deluded collectors have been doating on imaginary Holbeins.

The term of a man's working life tells another way: when we find some eight or nine hundred elaborately-painted pictures in the various private and public galleries of Europe attributed to the same man, we naturally assume that he must have laboured diligently some sixty years at least, but when, on investigation, we find that the span of his professional activity cannot have amounted to at most half that time, the whole artificial fabric of such attribution must fall to pieces at once, as an absurdity; and that instead of the eight or nine hundred pictures given to him by the experts, some ninety is most surely to be a number nearer to the truth: I allude to Philip Wouverman, whose real work is in a hopeless entanglement.

Taking fifty of our own most eminent painters, and computing together the sum of their contributions to the Royal Academy Exhibitions, from their first picture to their last, I find that the average allowance for one is but 126 pictures, and many long and active lives, and several portrait-painters, are comprised among them. Wilkie exhibited 100 works, Mulready 78, and Leslie 76 only. I imagine therefore that there can scarcely be two opinions on the importance of dates in the History of Painting. Wouverman's working life was about half that of Mulready's; assuming him to have been *twice as active*, he may have painted some hundred pictures or thereabout, which would leave us about 700 to distribute among his contemporaries who laboured in the same field; as his two brothers Pieter and Jan, Pieter Laer, Hugtenburg, and De Vlieger. I would suggest, as a mere hint, by way of unravelling this entanglement, that the best works conspicuous for their *want* of manner be given to Philip himself, that the purple pictures be given to Pieter, the frost scenes to Jan, the brown Italian-looking pictures, which are not many, to Laer, the yellow works to Simon De

Vlieger, and the bolder fresh pictures, chiefly of incidents of battle, containing fewer and often larger details, to Hugtenburg. The monograms can tell little either way, as it is as easy to paint them in as to paint them out.

In this work I have endeavoured to attend especially to this matter of dates, as well as to facts generally: I have written of the ways of painters, not only as artists, but of their ways as men also. I have indulged in the expression of my own opinion on pictures only when I have felt a disinclination to reserve it, but I have generally ventured on some remarks characterising the painter's style: description of pictures I have as a rule avoided, and the reader will not often find himself troubled by such an improvident use of space, at the same time tiresome and profitless; anyhow, my single volume contains too many facts to admit of such an indulgence, and the substitution of mere opinion and description for facts would be simply an impertinence.

The commercial value of pictures is an element I have generally avoided, though the remuneration of painters, especially of remoter periods, I have generally noted, when possible. The art value of a picture is intrinsic, the commercial value is an accident depending on the characteristics of the passing epoch. The vagaries of taste have sometimes made comparatively worthless works of art objects of great request, and have thus enhanced the price, in enhancing the demand, which, with the rise of a new fancy in a succeeding epoch, is sure to sink again to its natural level. Of course each generation considers its own taste infallible; but the vicissitudes of taste show how fallacious such a consolation is; and I take it for granted that the market prices as indicated in auction-rooms are no test whatever of the real value of pictures, though truly good works of art are sure to maintain eventually a permanent appreciation. Sometimes a mere name, right or wrong, sets a price upon a picture; and just as often the mere fact that a few wealthy buyers require to fill gaps in their collections, gives to pictures a forced price, as well as a false name, out of all proportion to their intrinsic worth as art creations.

My authorities are given throughout in the references, which will be found to constitute a very comprehensive Bibliography of Painting: and the more important or general works are grouped together at the end of each chapter or separate subject.

May, 1864.

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THE EPOCHS OF PAINTING.

BOOK I.

ANCIENT PAINTING; ITS BIRTH, GROWTH, AND DECLINE.

CHAPTER I.

ASIATIC ART.

That the degree of excellence in the fine arts attainable by any nation is limited according to the nature of its climate, was a favourite theme with a few writers in the latter part of the last century. That any considerable excess of either heat or cold may materially influence the human mind and character as well as body is sufficiently evident; but that the differences of climate in the various regions of the temperate zone can have any important influence in regulating the greater or less degree of the intellectual faculty of man, is a theory which appears to be contrary to the evidence of experience; and in the case of the fine arts, is sufficiently contradicted by the present high state of excellence of many branches of art in nations of Europe where formerly the arts of Painting and Sculpture scarcely existed, and of which the climates vary considerably from those of Greece and Italy. If a particular and warm climate were requisite towards the development of a natural taste and ability for art, then every nation within the Grecian latitudes might, according to the similarity of climate, expect to possess artists more or less Grecian in quality and degree. An opposite conclusion would be equally justifiable by the present state of art in Europe, and a warm climate might be said to be prejudicial to the development of art. The arts have scarcely a home in Greece at present; and they are in a very languid state and of a low degree in other southern countries of Europe when compared with the high character of the modern French, English, or

German schools, or with their state in other northern parts, not even excepting the ice-girt capital of Russia.

If the genius of Painting appear to be fickle because she has hitherto abided not long with the same people, climate is certainly not one of the causes of her apparent love of change. It has been often asserted that the arts cannot remain stationary. Every school has had its rise and fall, and with few nations have three centuries passed without very great changes having taken place in the state of the arts among them: Egypt appears to present an exception from this rule: but the arts never attained to maturity in Egypt. Painting never even acquired that development which was reached by its sculpture, and both arts have been wholly abandoned there since the establishment of Christianity. In Egypt and Greece, and throughout a great part of Asia, the Mohamedan religion rendered a resuscitation of the arts in the middle ages impossible; and at all times religion and government have been the most influential causes of the rise or decline of art.

The arts of India, Egypt, Greece, Rome, Italy, and Spain, were controlled by, or dependent upon, their respective religions; they flourished more or less according to the liberty allowed the artist, and the state of respect in which he was held by his fellow-men. In no other country was the artist so much respected personally as in Greece, and in no other country have the arts ever attained to such perfection as in Greece. The remains of imitative art amongst almost all Asiatic people, but particularly the Indians and Persians, are chiefly sculptural or toreutic.[1] The remains of painting in Asia and in Egypt are comparatively few, and it was probably practised to a much less extent than sculpture, though from its more perishable nature there would naturally be fewer monuments of it than of toreutic art, of which many specimens have been found and still exist not only in Egypt, but in Persia, India, and other Asiatic countries, and they possess many excellent points of design. The sculptures of Persepolis, Nakshi Roustam, Nakshi Rajab, and Shiraz, so long undervalued, were shown by the excellent drawings of Sir R. Ker Porter to possess merits unknown to the ponderous works of Egypt, and to be little inferior to the best sculptures found in Asia Minor.

A great development of formative art is not to be expected among the Asiatics or the Egyptians when we consider the hierarchical vassalage of art, and the never-ceasing censorship of a jealous priesthood, which invariably prescribed the rules by which artists worked. There was apparently no dramatic or formative art for its own sake

[1] Toreutic (ἡ τορευτικὴ) in its widest sense signifies purely formative art in any style and in any material, modelled, carved, or cast; but the term is sometimes restricted to metallic carvings or castings in basso-rilievo.

among the Egyptians or the Asiatics not originally Greek; all Oriental remains of art are monumental, and of a symbolic and superstitious character, or mere hieroglyphics. The technical characteristics of these remains are detail of execution, uniformity of design, symmetrical composition, positive or brilliant colour in painting; and in sculpture, especially among the Egyptians, colossal form. The execution of Egyptian sculpture though it is not so varied is generally superior to that of Indian: the sculptures of Persepolis are well proportioned, and the heads are executed with much characteristic detail; the physiognomy is Jewish; the animals also are expressed with great power, particularly in the combats of the Pontiff King with various monsters.[1]

The Assyrian marbles also recently imported into this country, and now arranged in the British Museum, display a similar grandeur of style, and are a noble example of the conventional art of antiquity.

All the ancient people of Asia, Africa, and America, in all their traditions as developed in their art-remains, seem to have been guided by one and the same principle—the symbolic or hieroglyphic: the Indians and Chinese in Asia, the Egyptians and Ethiopians in Africa, and the Mexicans and Peruvians in America.

There is little to be said about the remains of Asiatic painting; but this is a result brought about by something else besides the decay of time. In the Mohamedan districts, imitative art is rigidly proscribed; and as this faith is spread over wide districts of Asia, it is not to be expected that much can have escaped the plastic antipathy and iconoclastic zeal of the proselytizing Arabs or other Mohamedan races.

In comparing the ruins of the temples and the cities of Egypt, with those of India, we find the remains of painting considerably less in India than in Egypt. In Indian architectural remains, decorations in basso-rilievo prevail, while in Egypt there is preserved a vast amount of flat painting, as well as the coloured reliefs. Still colour, no doubt entered into the elements of effect aimed at by the Indian sculptors and those who directed them. Captain Seely found on a close inspection of the goddess Indranee at Elora, that her eyes were formed of highly-polished black stones, and that her face was coloured with red ochre.[2]

Two periods are assigned to Indian art, the Braminical and the Buddhist: all existing remains belonging to the latter. The old Bramins like the Hierarchs of Egypt had the arts under their own control, and they were applied essentially to religious purposes. In

[1] Sir R. Ker Porter's "Travels in Georgia, Persia," &c.

[2] Seely's "Wonders of Elora," p. 250.

the neighbourhood of the Ganges and on the coast of Malabar, Painting has existed from a very remote period, and there are remains of it from the time of the Pagodas of Salsette, Mahamalaipur, Perwuttum, Elephanta, and the caves of Elora. The last are supposed to be of a date subsequent to Buddha, or as recent as about five centuries before our era. The Bramins date their origin from Eel or Eeloo Rajah, who is said to have executed them about 6000 years before Christ; and according to a Mohamedan account, they were made as late as the ninth century.[1]

Among the most important earlier examples of Indian painting are the illustrations of the "Ragmalas" which are noticed by Sir William Jones in his essay on the "Musical Modes of the Hindoos."[2] They are upon chalk grounds in water colours, and executed with a fine hair pencil. The colours of these Indian drawings are clean and lively, but their pretensions as regards form, light and shade, or composition, are of the humblest degree, resembling the crudest of mediæval works in Europe. The symplegmas or beast-aggregates are characteristic designs both of the painting and the sculpture of the Hindoos. They consist of bodies of many beasts or human beings united into one figure, commonly representing the attributes of their deities; but Rajahs and Princes are also thus represented, seated on horses or elephants formed of the women of their harems. The British Museum contains several good examples of these remarkable compositions,—elephants composed of women, the groups of some of which are skilfully arranged; and the portraits of the various women are delicately drawn and with some variety of expression.[3]

Bishop Heber in his "Narrative"[4] says the paintings of the palace of Joypoor, which are entirely mythological, reminded him, in style of colouring, in the attitude of the figures, and in the general gloom of the effect, of Belzoni's model of the Egyptian Tomb.

Forbes in his "Oriental Memoirs,"[5] speaking of the principal temple of Chandode, in Gujerat, says—the interior of the dome, which is forty feet in diameter, is painted by artists from Ahmedabad, with subjects from the Hindoo mythology. They are executed in distemper, very durable in that climate. The drawing he de-

[1] Sir Charles Malet, *Asiatic Researches*, vol. vi.

[2] He refers especially to the Rágamálà of Mr. Hay, drawn and engraved by the scholars of Cipriani and Bartolozzi—*Works*, p. 431, vol. i. 4to ed.

[3] See MSS. 18,802 and 18,803 containing a variety of Hindoo drawings and portraits. No. 11,747 contains some good similar examples of costume of the Persians, among which a "Lion Hunt" exhibits more than usual energy. A very fine collection of Indian drawings, the "Shah Nama," is in the Royal Library at Windsor.

[4] Vol. ii. p. 404.

[5] Vol. iii. p. 16.

scribes as bad, and the style altogether hard, incorrect, and deficient in the effect of light and shade: a light and dark shade being seemingly all the painters were acquainted with. The modern artists, he says, have no idea of middle tints or the harmony of colouring, but in the character of their outline their efforts bear a rude resemblance to the designs on the Greek and Etruscan vases.

The same writer remarks that the palaces of Indian princes are frequently disfigured with indelicate paintings, as inferior in execution as they are wretched in taste.

With the modern Indians portrait painting seems to have been fashionable in the last century, if not earlier. Bishop Heber describes some portraits in oil, which he saw in the house of a wealthy Baboo of Benares, as being well executed. And Colonel Todd in the "Annals of Mewar,"[1] relating the history of Sanga Rana, says—"I possess his portrait given to me by the present Rana, who has a collection of full-lengths of all his royal ancestors, from Samarsi to himself, of their exact heights and with every bodily peculiarity, whether of complexion or form. They are valuable for the costume. He has often shown them to me, while illustrating their actions."

Mr. Mill also in his "History of British India,"[2] speaking of the Hindoo powers of copying, notices the exactness of their portraits, as to mapping out features or figures, but deplores their want of taste and power of catching the expression, and their total ignorance of perspective. Tennant in his "Indian Recreations,"[3] speaking of Indian painters, observes:—"The laborious exactness with which they imitate every feather of a bird, or the smallest fibre on the leaf of a plant, renders them valuable assistants in drawing specimens of natural history; but further than this they cannot advance one step. If your bird is to be placed on a rock, or upon the branch of a tree, the draughtsman is at a stand; the object is not before him and his imagination can supply nothing."

This last objection is perhaps rather a merit than a defect, if the painter will make the effort to supply his want of imagination by recourse to nature: one of the fatal defects of European painters has been and is, too great a readiness to substitute their own imaginings for nature.

Painting, like other things in China has undergone probably but little change for ages. Critiques upon the recent state of Chinese painting are not wanting in the reminiscences of Chinese travellers, and we have had some opportunities of inspecting their art in this country.

Jean Denis Attiret, a French painter, called Frère Attiret, lived many years at Pekin, and died there a great favourite with the

[1] Page 307 note. [2] Vol. ii. pp. 35, 36. [3] Vol. i. p. 299.

Emperor Kèèn-Loong, who created Attiret a Mandarin, but as a Jesuit, the Frenchman could not assume the distinction: he had joined the missionaries in China in 1737, and died in Pekin in 1768, having spent the whole period in the service of the Chinese emperor.

An account of Attiret, by Père Amiot, appeared in the "Journal des Sçavans," for June, 1771, according to which Attiret himself admitted that he was surpassed by the Chinese painters in several accessary departments of his works; as in the costume, in the animals, and even in the landscape, which parts he consequently generally intrusted to his Chinese assistants, of whom he employed many.

In 1753, and following years, the Emperor Kèèn-Loong obtained several victories over the Tartar tribes of the north-west, and in 1754, he sent for Attiret to paint his triumphs on the spot. Attiret produced many pictures from the studies he made on this occasion, which were highly prized by the Emperor, and carefully preserved in his palace at Pekin: it was considered a special privilege to inspect them, and they were shown only by the permission of the emperor. They consisted of processions, triumphs, festivals, &c., and were executed with such care and attention to historical truth, says Father Amiot, that many officers, who had distinguished themselves, had to travel many hundred leagues to sit to Attiret for their portraits.[1]

Giuseppe Castiglione, another missionary and painter, also made many drawings for the Emperor of China; but, by express order, strictly in the Chinese taste. An old eunuch of Yuen-min-Yuen endeavoured to pass off some of these drawings to Sir John Barrow, as the work of a native artist.

This introduction of European art among the Chinese cannot but have exerted some influence on the taste of their own painters, though little enough, as appears from Barrow's "Travels in China." When Lord Macartney went on his embassy to the Emperor of China, he took with him among other presents for the emperor, a portrait of George III. This picture was attentively examined by several illustrious Chinese, and one of the ministers observed, alluding to the shadows, and especially that under the nose, "it is a great pity it is spoiled by the dirt on the face," a criticism which is borne out certainly by their own practice, as seen in the examples of their portraits which have reached this country. There is fault doubtless, on both sides, the Chinese give too little, and the

[1] Sixteen of these or similar drawings, were brought to France to be engraved at the Emperor's expense, by C. N. Cochin the younger. The prints are extremely scarce in Europe, as with the exception of a few examples reserved for the Royal Family of France and the Library of Paris, they were all sent to China.

Europeans too much, shadow. They reason that because our vision is imperfect, and that we see things rather as they appear than as they are, is not a justification for misrepresenting nature.

To judge, however, from the specimens of portraiture by Chinese painters, in the exhibition at Hyde Park Corner, in 1842, when upwards of three hundred Chinese pictures were exhibited, the Chinese portrait painters seem to have been much belied by travellers, or they must have made great progress during the early part of this century.

In the many examples of their painting there exhibited, bright colouring was by no means the chief excellence displayed, nor were the flower pieces the best examples shown. The glass paintings, rice-paper drawings, and furniture decorations, were generally such as we are familiar with; but they are evidently the conventional works of journeymen rather than painters.

Some of the decorations bore a strong resemblance to the ancient paintings of Pompeii, but surpassed them even, in their display of perspective. Others bore great resemblance in character to the average works of the early German painters; as the military exercises or reviews, in which some of the soldiers are represented holding shields at arms-length, covered with hideous devices.[1]

Of all the works in this Collection, the portraits in oil were certainly the best. There was one of an old money-broker, which was excellent, the shading very skilfully managed, and the old broker would have not easily procured a better portrait in London or in Paris.[2] Some of the landscapes also had great merit, but those in oil were generally muddy and very heavy. Of perspective both prospective and architectural there were many good specimens, but the point of sight was generally chosen injudiciously high.

As a rule, chiaroscuro is wholly neglected by the Chinese painters, and shadow of any kind but little attended to; and their reputation for brilliancy of colouring was not corroborated by this exhibition, except in their drawings of birds, insects, and flowers. In this class of drawings, says Sir John Barrow, judging from examples he saw in China, the Chinese have reached an exactness and brilliancy which European painters have not yet attained. The same writer, however, notices their extreme difficulty in drawing the naked figure, and gives an instance. He says "the Emperor's favourite draughtsman, who may of course be supposed as good or better than others of the same profession in the capital, was sent to make drawings of some of the principal presents, to carry to his master then in

[1] Such shields may now be seen at Woolwich.

[2] The number of this picture is 1330 in the catalogue. See "Descriptive Catalogue of the Chinese Collection, now exhibiting at St. George's Place, Hyde Park Corner, London, &c. By W. B. Langdon," 1842.

Tartary, as elucidations of the descriptive catalogue. This man after various unsuccessful attempts to design the elegant time-pieces of Vulliamy supported by beautiful figures of white marble, supplicated my assistance in the matter, which he represented as of the last importance to himself. It was in vain to assure him that I was no draughtsman; he was determined to have the proof of it; and he departed extremely well satisfied in obtaining a very mean performance with the pencil to copy after, or cover with his China ink." Every part of the machines, except the naked figures, he drew with neatness and accuracy, but all his attempts to draw these figures were preposterous.

The works of the Japanese are similar to those of the Chinese, but in many respects the Japanese appear to surpass their continental neighbours in both taste and general excellence of execution.[1]

About twelve centuries past, during the religious disturbances, in the eastern districts of Asia, between the followers of Buddha and those of Bramah, it is supposed that certain hordes wandered over from Tartary to the western coast of North America, and after several revolutions, were the founders of the Mexican empire as discovered and conquered by Cortez in the fifteenth century. The Aztecs of Anahuac have a remarkable species of pictorial hieroglyphic, but which seems to have served rather as a representative record than a symbolic hieroglyphic such as the Egyptian. These records are drawn and coloured upon a kind of paper made from the aloe, called metl by the Mexicans; they were most of them destroyed by the fanatic zeal of the missionary Archbishop Zummaraga. There are, however, several collections of them now preserved in Europe, fac-similes of which have been published by Lord Kingsborough.[2] Specimens of what may be strictly called painting, are sufficiently rare; the majority of the designs or hieroglyphics being grotesque human figures composed of various objects, but often with a well-defined expression in the heads, though the features are but indicated. As one of the few examples of drawing, may be instanced a well-marked figure of a man, naked, with hands and arms extended, and from twenty different parts of whose body proceed twenty various hieroglyphic symbols, said to have reference to so many distinct diseases, or so many parts subject to disease: the figure is some species of talisman consulted by Mexican physicians.[3]

[1] An interesting account of the preparation and the quality of Chinese pigments appeared in the Mechanic's Magazine for 1824, signed William Galward.

[2] "Antiquities of Mexico; comprising Fac-Similes of ancient Mexican Paintings and Hieroglyphics," by A. Aglio, 9 vols., folio, 1830-48—a magnificent work.

[3] See "Mexican Antiquities," plate 75 of a Vatican manuscript, in the second volume, and vol. vi., p. 222; plates 76, 77, and 78 of this MS. are also remarkable; as are likewise some from the so-called "Codex Telleriano-Remensis" in the Paris Library, both for their subjects and their execution.

EGYPTIAN ARTIST AT WORK. (British Museum.)

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Nearly all the figures in these singular records are in profile, and their general characteristics are thick heads, large noses, thin bodies, and very long toes. Sometimes they are merely outlines of the most imperfect kind; some of the figures are black, and some are without hands or feet; the last are possibly chronicles of punishment. The Mexicans were most barbarous in their customs; human sacrifices are prominent in these illustrations. Representations also of the hanging of missionaries occur often. In one tablet, published in Humboldt's "Views of the Cordilleras,"[1] is a representation of Eve in conversation with the serpent. It is supposed that this Jewish tradition was spread over the Asiatic countries by the Nestorians, though it may just as easily have been handed down by much more ancient tribes.

The figures drawn upon the rocks by the Hottentots at the Cape of Good Hope, may be classed with these efforts of the Aztecs. They are the Hottentot chronicle of the first Dutch invasion of the Cape, and the invaders are represented as short thick figures emitting fire from long tubes in their mouths; such was the Hottentot notion of the musketeer.

CHAPTER II.

EGYPTIAN PAINTING.

EGYPTIAN painting cannot be reviewed separately from Egyptian sculpture, and its history belongs rather to the history of science and archæology than to that of imitative art; for the art of Egypt, purely symbolic in its principle and historic in its practice, was the mere tool of a hierarchy, and its artists the slaves of superstition. All Egyptian pictures appear to be simple records, social, superstitious, or political, and Egyptian painting was accordingly more a symbolic writing than a liberal art—in a word, a coloured hieroglyph. It is, however, owing to this centralization and unity of purpose that Egyptian art has acquired its almost perennial durability, and that imposing grandeur of its works now so impressive upon the modern traveller along the banks of the Nile.

> The Eternal Pyramids,
> Memphis and Thebes, and whatsoe'er of strange,
> Sculptured on alabaster obelisk,
> Or jasper tomb, or mutilated Sphinx,
> Dark Ethiopia on her desert hills
> Conceals.[2]

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[1] Pl. 13, No. 2, p. 101. [2] Shelley, "Spirit of Solitude."

The history of art in Egypt may be divided into two periods, each subject to various changes and revolutions. What took place during the reign of the Hyksos, or Shepherd Kings, before and during the period of the Israelite captivity, and during the immediate generations preceding the eighteenth dynasty, or that of Rhamses the Great, or Sesostris, who lived about fourteen centuries before the Christian æra, may be considered the *incunabula* or first beginnings of Egyptian art, of which we know nothing beyond what is said by Moses in the Book of Genesis and in the account of the Exodus.

From this time then, about 1400 B.C., until the short reign of Psammetichus, the son of Amasis, about 525 B.C., when the Egyptians were subdued by the Persians under Cambyses, and Egypt became a Persian province, may be considered the first, or the Sesostrid period. This is the great æra of Egyptian art, and the establishment of the dynasty of Sesostris constitutes its chief subject. Two epochs of this period are divided by the Ethiopian invasion of Sabacos, about 800 B.C., when a period of anarchy ensued which continued until order was restored by the twelve kings and by Psammetichus, about a century afterwards.

The second period embraces the styles of Egyptian art under foreign influence, and brings us down to the latest times of the Roman Empire. The first epoch of this period was that of the Ptolemies, from 332 B.C. until the death of Marcus Antoninus in 30 B.C.; the second was that of the Roman Emperors after the conquest; from the death of Marcus Antoninus and the establishment of the Roman Empire under Augustus until the invasion of the Arabs 638 A.D.

In the latter period the arts were still active in Egypt, especially in the reign of Hadrian, but they had lost their Egyptian character, and, like most other arts in Asia and Africa, after the division of the Roman Empire into East and West, chiefly through the establishment of Christianity, rapidly declined, and were finally obliterated through the hordes of Arabs who eventually possessed themselves of the southern portions of the Eastern empire. The Arabic occupation was more fatal to Egypt than any of the preceding invasions.

Pliny[1] tells us that, according to their own account, the Egyptians had been masters of painting full six thousand years before it passed from them to the Greeks, "a vain boast, as is evident," says Pliny. The Egyptians were certainly what is termed a "civilized people" at a very early date; the Israelite Exodus took place about 1491 B.C., after a sojourn in Egypt of 215 years; and the journey into

[1] "Hist Nat." xxxv. 5—15.

Egypt took place long after the visit of Abraham, when Egypt was already a populous and wealthy country—"The riches of the world were poured into the coffers of Pharaoh." Artists of almost every description were among the Jews at the Exodus, and the arts of the Jews were of course the arts of the Egyptians. Moses, however, does not speak of painters.

Plato[1] speaks of an antiquity which renders the six thousand years of Pliny but a moderate age. In alluding to the works of art which were executed in his own time, he compares them with works which, he says, according to the traditions of the priests, were of a date ten thousand years anterior, yet he did not discover the slightest difference of style between them. But the reason of this similarity, even supposing them to have been executed at periods remote from each other, he has himself explained. He states that painters and sculptors were forbidden to introduce any change or innovation whatever into the practice of their respective arts, or in any way to add to them. Thus, through an established style of art *in perpetuum*, the practice of the Egyptian artists was uniform from generation to generation, and perpetually the same, according to the rules prescribed. We learn also from Synesius,[2] that it was considered a necessary system, that painting and sculpture should not be practised by illiterate people, lest they should attempt anything contrary to the established order of sacred things; among which the representations of the gods were certainly of the first importance.

This similarity is also partly explained by Diodorus,[3] who informs us that the Egyptians did not judge of the proportions of a statue by the eye alone, as he says the Greeks did, but that they first made a small statue as a model, then divided it into a number of parts, from which, in the same number of parts and in any given proportion, they executed their large statues. They divided the whole figure into 21¼ parts, in which were comprised all the proportions of the body; when therefore the size of the statue was agreed upon, the sculptors could work separately, each on his own part or portion of the figure; and it is surprising, says Diodorus how well they succeeded in producing pieces that exactly fitted to one another. Such a practice shows a well-established system of conventional proportions. Egyptian painting is undoubtedly an art of great antiquity, and probably as old as any other art practised by the Egyptians, and certainly coeval with their sculpture. The Greeks themselves appear to have considered Egypt as, in a great measure, the parent of civilization. "The people of this country," says Herodotus,[4] "first invented the names of the twelve gods, and

[1] "De Leg." ii. p. 656. [2] "De Providentia." [3] L. i. c. 98. [4] L. ii. c. 4.

from them the Greeks borrowed them. They were the first also who erected altars, shrines, and temples; and none before them ever engraved the figures of animals on stone. Lucian also, in his treatise upon the Syrian Goddess, says, that it was the generally received opinion that the Egyptians were the first who conceived a notion of the gods, consecrated temples, and instituted assemblies for the purposes of divine worship; that these temples and sanctuaries were at first without sculptures, but that eventually they set up images of the gods in them; and the Egyptian worship passed on to the Assyrians. The Egyptian was not originally an animal worship; this practice, says Plutarch,[1] arose from an opinion that it was a greater mark of respect to worship their gods in an animate than in an inanimate form. Porphyrius says they worshipped originally but one god,[2] and Herodotus also shows that they retained the idea of a god, self-existent, and from eternity to eternity. They believed in the immortality of the soul.[3]

In the opinion of Heeren and others[4] Ethiopia was the parent of Egyptian civilization. And Heeren supposes El Meçaourah, a valley in the desert about nine leagues south of Chendy, where there is a vast collection of ruins, to have been the locality of the ancient Ammonium, the original seat of the oracle of Jupiter Ammon, "whence issued those religious colonies which carried civilization, arts, and religion from Ethiopia as far as the Delta and the Oasis of the Libyan desert;" and it was the source of the "far-famed oracle, which at last found its most hallowed abode in the wide plains of Thebes, and on the sand-girt islands of the Wady Sivah."

There are very few historical facts known connected with the history of painting in Egypt, but the earliest portrait, and one of the earliest pictures on record, is an Egyptian painting, namely the portrait of Amasis, king of Egypt, mentioned by Herodotus.[5] Amasis, upwards of six centuries B.C., sent a golden image of Minerva and his own painted portrait to the Greeks established at Cyrene—*καὶ εἰκόνα ἑαυτοῦ γραφῇ ἐικασμενην.* He sent two wooden images of himself to the Heræum or Temple of Juno at Samos, which were still there in the time of Herodotus: and he sent also a curious linen cuirass to the Temple of Minerva, at Lindus, in Rhodes. It is quite probable that his own picture was a complete full-face portrait, and painted upon panel. Such portraits have of late years been found in mummy-cases attached to the mummies, and they are

[1] "De Isid. et Osir." [2] "De Abstinentia," iv. 6. [3] Herodotus, ii. 123.

[4] "Ideen," p. 416. See the "Egyptian Antiquities," by Mr. Long, published for the Society for the Diffusion of Useful Knowledge, which is the best work the English reader can consult for a general knowledge of the history and antiquities of Egypt. [5] ii. 182.

most probably the portraits of the persons to whose mummies they have been attached. They are generally nearly full-faces painted on small panels of cedar or sycamore, and, though they express little individuality, are the best specimens of Egyptian painting extant. Some of them may be very ancient, but others belong to a period subsequent to the Greek occupation of Egypt, for such a portrait was found upon a mummy which was opened at Paris in 1836, with a Greek inscription upon it. There is an excellent specimen of this kind of painting in the Egyptian Museum of the Louvre at Paris; there is one also in the British Museum.

Three classes of paintings have been discovered in Egypt,—those on the walls, those on the cases and cloths of mummies, and those on Papyrus rolls: the first class is the most numerous. The coloured bassi-rilievi also, of which several specimens are exhibited in the British Museum, in as far as they are coloured, may be classed among the paintings. All these paintings have a common character, but none can be strictly called imitative, though they are sufficiently so to be intelligible. One striking characteristic is the brightness and purity of their colours; but Egyptian paintings, from what has hitherto been discovered, can scarcely be considered as fine art. In the opinion of Gau[1] those of Ipsambul in Nubia are the best. The paintings of Ipsambul are supposed to be among the most ancient in Egypt, and if they were executed in the Sesostrid period, as is supposed, they must be considerably upwards of 3000 years old; yet the colours still retain their primitive freshness. The paintings still extant on the walls of tombs and temples are very numerous, many of the interiors of these extensive buildings being wholly covered with them. The crypts or subterranean tombs are most numerous along the western bank of the Nile and in the Libyan mountains; the most extensive and important for their decorations, yet discovered, are — the Biban el Molouk, or the tombs of the kings near Thebes; the Osymandeium or tomb of Osymandyas at Thebes, supposed to be the tomb of Rhamses the Great, or Sesostris; and the grottoes of Eileithuias, or El Cab, and Beni Hassan. The principal subjects of these decorations are burial ceremonials and various domestic occupations, which, though of a low scale as works of art, are excellent illustrations of the manners and customs of the Egyptians.[2] There are several paintings in the British Museum, which were found in the grottoes of the western hills of Thebes, where the peasants

[1] "Nubien."

[2] Many of these sculptures and paintings are engraved in the French work on Egypt published by the Institut du Caire, and in Rosellini's great work, "Monumenti dell' Egitto e della Nubia."

have of late years broken down many pieces of painted stucco and sold them to travellers.[1]

The paintings on the cases and the cloths of mummies are of very inferior interest to those in the tombs and temples, both as works of art and as pictures of manners. The paintings on the papyrus rolls are scarcely more than a coloured hieroglyph, or are little besides the phonetic symbols mixed with demotic or enchorial characters, the common Egyptian writing.

The mummy-cloths are prepared for painting by a covering of white plaster, as indeed are all other materials upon which the Egyptians painted, whether stone, wood, or cloth; and the plaster served in the place of white paint. The following is Belzoni's[2] description of executing and painting the Egyptian bassi-rilievi which he found in the Biban el Molouk, or tombs of the kings at Thebes. In this instance the reliefs are cut out of the natural rock in which the excavation was made, and are raised above the surface, instead of being sunk into it, as is generally the case. All the figures and hieroglyphics in this tomb are painted, with the exception of one chamber, which Belzoni has called the outline chamber, from its being unfinished and in a state of preparation only for the sculptor; which is a circumstance of great interest, as it leaves no doubt as to the method in which the Egyptian artists commenced their work. The outlines have been first drawn in red upon the flattened wall, and have been afterwards corrected in black, probably by the master himself. When the sculptor had finished his work, the next process was to lay on a coat of lime-wash, which in these tombs is so clear and beautiful as to surpass the finest white paper. The colouring was then executed by the painter upon this white ground; and when the painting was completed, the whole was covered with a coat of varnish.

The process of painting upon the walls where there were no sculptures was the same. The ground or wall was covered with a thin smooth coat of plaster which was whitewashed over, and the colours were laid on over this as on the relief. The colours were mixed with glue, and probably sometimes even with wax; there is an example in the British Museum of the colours being mixed with wax in a small funeral group of two figures.

The ordinary colours upon the bassi-rilievi and stuccoes are red, yellow, green, and blue, of which there are two tints; black also was used, but for white, as already mentioned, the ground itself was sufficient. These colours are sometimes modified with chalk, but they are always applied singly and unmixed. Different colours are reserved for different objects: men and women are painted red,

[1] "Egyptian Antiquities," Soc. Dif. U. K.

[2] P. 238; "Egyptian Antiquities," Soc. Dif. U. K., vol. ii., "Painting."

the men being browner or redder than the women; some prisoners are painted yellow, as in the case of the captives in the temple of Ipsambul, who have yellow bodies; their beards are black, but this distinction may be intended to mark a people of fairer complexion than the Egyptians, as the Syrians and inhabitants of Asia Minor would necessarily be: black men frequently occur. Animals are generally brown, but cattle are sometimes brown, grey, spotted, and white; birds are generally blue and green, but often vari-coloured; water also is blue, furniture and other articles of use are sometimes painted with a great variety of colours. The Egyptian colours were analysed by Professor John of Berlin, and the analysis is given in the appendix to Minutoli's Journey to the temple of Jupiter Ammon.[1] The *blues* appear to be carbonates of copper with a small intermixture of iron; none of them contain cobalt. Belzoni, therefore, who supposed the Egyptian blues to be indigo, appears to be in error. The *reds* are red oxide of iron mixed with lime. The *yellows*, which are sometimes of a pure bright sulphur colour, appear from the chemical analysis to be vegetable colours; the greens are a mixture of this vegetable yellow with copper blue; the vegetable might be the henné plant, which is still used in the East for such purposes. The bluish green which sometimes appears on Egyptian antiquities is a faded blue. The *blacks* might be from wine-lees, burnt pitch, charcoal, or soot.

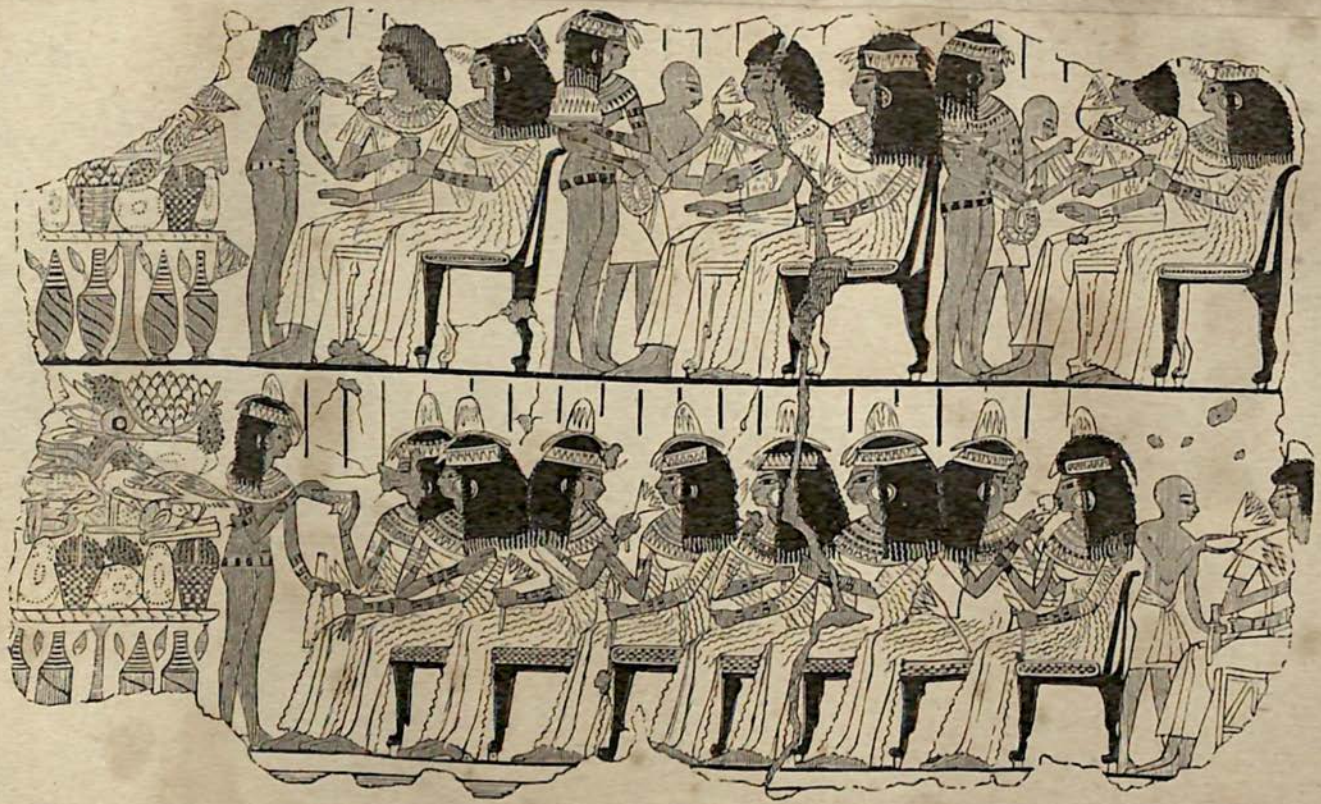
The Egyptians, besides painting the bas-reliefs, painted also detached statues; the group of the man and woman and child, of sandstone, in the British Museum, has been painted. They painted also columns, sarcophagi, and other similar objects in stone. There is a painted stone sarcophagus in the Museum, which has been varnished. Some of the Egyptian varnishes were made of glue, others appear to be resinous; a bright varnish of some painted woods, as the outer sarcophagi, analyzed by Professor John, was dissolved in alcohol with a yellow colour, and, by mixing water with it, was precipitated in masses, whence it appears to be a resinous substance, which probably had been dissolved in oil of turpentine. On a sarcophagus belonging to Minutoli the colours were varnished with glue; the layer was so thick as to enable a satisfactory experiment to be made with a small quantity. When dissolved in warm water, it showed a thready texture, and dried into a horny translucent skin; the solution was immediately decomposed by alcohol, and an infusion of galls. From the very thready nature of the glue, it appears to have been made from very hard hides, such as those of the rhinoceros or hippopotamus.

[1] "Reise zum Tempel des Jupiter Ammon," &c.; and the "Egyptian Antiquities" of the Soc. Dif. U. K.

There are several Egyptian wall paintings in the Museum, of which the groundwork consists of loam containing chopped straw, several inches thick: the paintings are executed on a layer of fine plaster. These pictures are decaying, though they are now placed under glass, but copies have been made from them.[1] The following are of considerable interest, and sufficiently characteristic of the art among the Egyptians:—1, a picture of various provisions, with fruit and flowers. 2, reapers returning from the field with sheaves of barley, and carrying a young fawn and some rabbits. 3, a picture in three compartments; in one appear to be mowers or reapers in a corn field; in the others are Egyptian bigæ, or two-horse chariots, the horses are in a good style: the charioteer is standing behind one of them, and restraining the horses; the horses of the other are resting; one is about to eat or drink from a vessel. The charioteer is seated in the chariot, with his back to the horses. 4, a picture in two compartments, which appears to represent an Egyptian social entertainment, the dancing girls have fine forms. 5, a picture in two compartments, of men driving cattle, of various colours, which, from the very humble attitude of the figure on the upper compartment kissing the foot of another figure, appear to be offerings of some kind; the hieroglyphics probably explain the subjects on which they occur. 6, an artist seated in a beautiful chair, with a chisel and mallet, and brush, apparently engraving; the chair is covered with the spotted skin of an animal. 7, a man and assistants, probably his own family, catching birds in a canoe in the marshes of the Nile; a decoy-bird stands at the head of the canoe, and just above it a cat, also in the service of the fowler, has caught three birds: the eye of the cat has been gilt. 8, a plan, rather than a picture, of a garden with a pond; in the pond are birds and fish. 9, figures, with flocks of geese with red legs and beaks, probably a market; geese were a very common article of food in Egypt. 10, a large party, chiefly of ladies, with very showy head-dresses, at an entertainment, in two compartments. The chairs are very distinct, and of a beautiful form; in this painting, a table, loaded with eatables of various kinds, is in each compartment of the picture.

In none of the above paintings is there the slightest evidence of perspective. There is, indeed, beyond drawing, in some respects good in style, scarcely a single principle of art illustrated in any Egyptian painting yet discovered, if we except perhaps one or two of the small cedar portraits which have been found in mummy-cases; and in these relief is distinctly expressed by light and shade, which, next to outline, is the most important principle in pictorial

[1] Twelve specimens in the Egyptian saloon, Nos. 169—182, omitting 172 and 178. No. 117 is a good example of the coloured hieroglyphs; containing the names of Egyptian kings to xix. dynasty.



AN EGYPTIAN ENTERTAINMENT. (British Museum.)

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art. Animals and birds are generally represented with perfect intelligence in Egyptian works, especially in sculpture, in which they have a positive form; but in painting they are always flat. Animals are more easy of representation than the human figure; but this is probably not the reason of their superiority: in painting many varieties of animals, a certain degree of individuality is necessary, to distinguish one species or genus from another. Hasselquist, a Danish naturalist,[1] speaks in high terms of some of the birds upon the great obelisk at Heliopolis. He says, "At Matarie (Heliopolis) is an obelisk, the finest in Egypt. I could not have believed that natural history could be so useful in matters of history as I found it here. An ornithologist can determine at first glance to what genus those birds belong which the ancient Egyptians have sculptured. I recognized the screech-owl (Strix), which stood above at the top of the obelisk; a kind of snipe (Scolopax); a plover (Pluvialis) was the best likeness; a duck (Anas); and what I thought most worthy of notice, and than which I recognised none more readily, the stork (Ardea Ibis alba), in the very attitude in which he may now be seen in the plains of Egypt, with upraised neck and drooping tail."

In the great work by Rosellini already quoted, in which Egyptian painting is fully illustrated in all its branches, there is a series of the portraits of the kings and rulers of Egypt, plain and coloured, all in profile, and nearly all taken from bassi-rilievi. This series is among the most interesting remains of Egyptian art; and though there is perhaps not one that is quite correctly drawn, several are works of considerable merit and individuality. These portraits go as far back as Amenof, the first king of the eighteenth dynasty (that of Sesostris), and extend to the Ptolemaic dynasty down to Cleopatra, and her and Julius Cæsar's son Cæsarion. Some of the latter portraits are the best, but their eyes and ears are generally out of drawing. In the time of the Ptolemies, works of Greek art were largely imported into Egypt,[2] and influenced greatly the style of Egyptian art of the period.[3] In the British Museum[4] there are specimens of the tools and instruments used by Egyptian painters, as some pallets, remains of colours, and a colour-box, also three brushes made of the fibres of palm-leaves.

Egyptian art was not without its influence upon all people connected with Egypt; on the Jews, on the Greeks, and more especially on the Persians after the plunder of Thebes by Cambyses, who, Diodorus Siculus informs us,[5] carried back to Persia a whole

[1] "Reise nach Palaestina," quoted in "Egypt. Antiq." Soc. Dif. U. K.

[2] See ch. vii.

[3] Besides the works already noticed, the reader may consult—Hamilton's "Aegyptiaca;" and Sir J. G. Wilkinson's "Ancient Egyptians."

[4] Egyptian Room, case 39. [5] I, 46.

colony of Egyptian artists; and we still see their influence in the monumental remains on the borders of the Persian Gulf, and throughout the whole basin of the Euphrates, from Persepolis to Nineveh. The so-called Nineveh sculptures in the British Museum are nearly identical in style with those of Persepolis, the work of the Egyptian colony, introduced by Cambyses in the latter part of the sixth century before our era; but the works were chiefly carried out under the direction of his successors Darius and Xerxes. Independent of this tradition there is evidence of Egyptian influence in the works themselves. What change of character and style they display may be explained by the fact that the Egyptians worked in Persia under the influence of the Persian priesthood instead of their own. The subject Bull, which figures so prominently in the Persepolitan sculptures, is explained as signifying the overthrow of the Assyrian power by the Persian. The Persepolitan as well as the Assyrian sculptures are inscribed with arrow-headed characters, a mode of writing persevered in to much later times.

CHAPTER III.

EARLY ART IN GREECE AND ASIA MINOR.

LITTLE has been said on the subject of Egyptian painting; and any extension of remarks on this subject could be little more than the description of the numerous existing paintings of Egypt, but which, as far as the art is concerned, are all described when a few are described. With Greece the case is the reverse: few Greek paintings remain to corroborate ancient criticism, or to show a similar development of painting among the Greeks, as of the sister art of sculpture; while, on the other hand, the works of ancient writers contain abundant historical information on the subject.

The patriotism, or perhaps the egotism, of the Greeks endeavoured to assign to painting, in Greece, a Greek origin; and various anecdotes relating to its accidental discovery or invention are recorded by ancient writers.[1] These, however, are mere traditions; an art like painting was not invented at once. It is, doubtless, one of the natural channels of the activity of the human mind, and after a certain stage of civilization is, to a certain degree, natural to man under all circumstances.

Painting, like many other arts, appears to have been first esta-

[1] See the "Dictionary of Greek and Roman Antiquities," Taylor and Walton, London, 1842, article PAINTING, by the author of this essay.

blished in Greece, mainly through communication with Egypt and Asia Minor, and was long sustained only through continued intercourse between Greece and these countries, where it flourished many centuries before the earliest evidence of its existence in Greece itself. The earliest or most remote period of Greek art may be termed the Pelasgic. The Pelasgi, who, according to historians, are the most ancient known inhabitants of Greece, were a migratory and a widely-scattered race, and may easily have become acquainted with the arts of the Egyptians,[1] both by intercourse with them, and by early colonizations from Egypt or from Phœnicia; and the ancient stories of Cecrops, Cadmus, and Danaus, though little, are still some evidence of such colonization. The only remains of this age are the lions of Mycenæ. The Pelasgi of Greece, however, would have a knowledge of the arts in common only with the whole Pelasgic race; and the Siciliots, Italiots, Tyrrhenians, and Ionians of Asia Minor, at first far outstripped the Greeks themselves, or Hellenes, in the practice of the arts, until about the period of the second Messenian war, or the thirtieth Olympiad, nearly seven centuries before the Christian æra, until the time of Cypselus of Corinth, and of Psammetichus of Egypt, when a more active æra in every department of knowledge commenced in Greece.

The time of Psammetichus is particularly marked out as a period in which the arts of Greece may have received an impulse from those of Egypt: an active commercial intercourse was then established between the two nations.[2] Pausanias speaks of the original statue of Apollo Lycius at Argos, which was dedicated by Danaus, as an Egyptian ξόανον, or wooden image.[3] Sesostris had several monuments erected in Asia Minor and in Syria, in commemoration of his victories. Some of these were extant in the time of Herodotus, and he describes two figures, perhaps of Sesostris, which he saw in Ionia.[4] One was in the way from Ephesus to Phocæa, the other between Sardis and Smyrna; both were about five palms high, with a javelin in their right hands and a bow in the left. The rest of the armour was Egyptian and Ethiopian; across their shoulders was the following inscription in the Egyptian sacred or hieratic characters:—"I conquered this country by the force of my arms." Such instances, however, can have had little effect compared with the consequences of the well-established intercourse between the Greeks and Egyptians, after the time of Psammetichus.

Psammetichus, having about 660 B.C. obtained the kingdom of Egypt through the aid of some Ionians and Carians, who, on a voyage of plunder, had been forced by bad weather to land in Egypt, conferred on them certain lands near the Pelusian mouth of

[1] Herodotus, ii. 52. [2] Herodotus, ii. 154. [3] Pausanias, ii. 19. [4] ii. 106.

the Nile, in gratitude for their services; and gave them some Egyptian children to bring up in a knowledge of the Greek language, who, as well as their descendants, subsequently acted as interpreters between the Greeks and Egyptians. These Greeks were removed afterwards by Amasis to Memphis, but they always kept up a communication with Greece, and the Greeks, says Herodotus,[1] had from this time a perfect knowledge of Egyptian affairs; and the arts of the Egyptians cannot be excepted from this knowledge. Psammetichus maintained the Ionians and Carians as auxiliaries, as did also his successors: in the reign of his grandson Apries, they constituted an army of 30,000 men. They were defeated by the usurper Amasis, who succeeded Apries, at the battle of Momemphis. Amasis was, however, very partial to the Greeks: he did all in his power to encourage commerce with them; he allowed them to establish themselves at Naucratis, on the Canopic branch of the Nile, which became a commercial city of great importance, and was resorted to by traders from all parts of Greece. The portrait of himself, which he sent to the Greeks of Cyrene, has been already mentioned; his wife, Ladice, was a native Greek of Cyrene. The arts were particularly active in Egypt in the time of this king; he built the temple of Isis at Memphis.

Both the plastic and the graphic art continued, doubtless, for many ages in their primitive rude state, without any material improvement in style or distinctive character; and they only assumed a decidedly Greek or Hellenic character about the time of the great Persian war. We have no historical knowledge of the arts of Greece until about the time of Solon, and after the period when a constant intercourse was established with Egypt and with Asia, through the Ionian Greeks of Asia Minor, among whom the arts were in a high state before they can be positively said to have existed in Greece. Painting was certainly not practised as an independent art in Greece until after the Persian war. Before that period it was purely ornamental or representative, and its application was almost limited to the decoration of sacred edifices, and a few other religious purposes, as colouring or imitating bas-reliefs, and in representations of religious rites on vases or otherwise.

The period from the earliest time until the Persian invasion, or about five centuries before Christ, may be said to constitute the first æra, or the mythic age of Grecian art; which chiefly through the great mythic poems of Homer and Hesiod eventually threw off all traces of its original Egyptian parentage, and was gradually prepared for that theocratic, heroic, and historic character which it finally assumed, and which was immediately brought about in its peculiar splendour by the memorable destruction of the invading

[1] Herodotus, ii. 152—169.

armies of Persia under Xerxes. The true age of Greek art, as art, must be dated from this event, or at least the period subsequent to it is, as far as our present knowledge reaches, the earliest that can be made a satisfactory subject of history. Many isolated facts, however, are recorded of the earlier period, and many traditions and many opinions; but these do not belong to a general sketch of the nature of this essay. Ancient opinions are however of themselves facts, and the history of any subject is indeed imperfect when the ideas of early ages regarding it are altogether overlooked, for the impressions and associations made or suggested by any intellectual pursuit, are, as one of its effects, a part of the subject itself.

As has been already observed, painting was in an apparently advanced state in Asia Minor and in Magna Græcia long before it made any progress in Greece itself. The Greeks of course have their legend accounting for its discovery among themselves. The daughter of a certain Dibutades, a potter of Sicyon, but settled at Corinth, struck with the shadow of her departing lover, cast by her lamp upon the wall, traced its outline; and the father—surprised at, and delighted with, the resemblance—cut away the plaster of the wall within the profile, took a squeeze in clay from the cutting, and baked it with the rest of his pottery. Thus the graphic and the plastic arts were invented at the same time. And this original work, says tradition, was reverently preserved at Corinth, even to the destruction of the city by Mummius.[1] But instead of dwelling here upon the gradual growth of the art, we may proceed at once to the consideration of the earliest evidences of its development.

Homer does not mention painting as an imitative art, nor is there in Greek theogony, or hero-worship, any god or hero, or an individual of any kind, who represents the class of painters, similar to Vulcan and Dædalus, representing workers in metal and carvers in wood. Homer speaks only of red-prowed and purple-prowed ships; he speaks, however, of elegant and elaborate embroidery as something not uncommon, and this is painting in principle, though not actually in practice; it is textile painting, or painting with the needle, and this is what it is termed by the Romans; such expressions are used by Cicero, by Virgil, and by Horace.[2] Homer mentions the splendid diplax of Helen, in which were embroidered the battles of the Greeks and Trojans.[3]

Pliny[4] relates a curious story of a picture which was painted in

[1] Pliny xxxv. 43, Athenagoras, "Legat. pro Christ." 14; p. 59, ed. Dechair. I have traced the gradual progress of Greek painting, from its essential first principles to its development, in the article already alluded to, in the "Dictionary of Greek and Roman Antiquities."

[2] Cic. "Ver." II. iv. 1; "Tusc." v. 21; Ovid. "Met." vi. 23; Virg. "Æn." ix. 582.

[3] "Il." iii. 126.

[4] "Hist. Nat." xxxv. 34; vii. 39.

Lydia in Asia Minor, about 720 years before Christ, and by the earliest painter on record. This was a picture of a battle of the Magnetes, by a painter of the name of Bularchus, probably of Lydia, and about 716 B.C. Candaules, then king of Lydia, paid him for it either its weight in gold, or as much gold coin as would cover it. The amount might be the same either way, or the story may not be true; yet there must have been a good foundation for it, and the picture was evidently sold for a high price, which is a sign of considerable refinement of taste already at that remote period. To offer to buy a picture now-a-days with as much gold coin as would cover its surface even two or three times over, would, in many cases of small works, be offering a very inadequate price.[1] This picture by Bularchus was probably of the school termed by Pliny, the "Genus picturæ Asiaticum," which appears to have declined after the Persian conquest of Ionia, little more than a century and a half after the time of Bularchus. Driven from the mainland, painting found shelter in the islands of the Ægean Sea; and Samos became a famous seat of the arts. Pictures were apparently common in Ionia at this time. Herodotus[2] mentions that when Harpagus besieged the town of Phocæa, 544 B.C., the inhabitants, having collected all their valuables except *paintings* and such works in metal or stone as could not easily be removed, fled with them to the island of Chios. From which it appears that paintings, accounted by the Phocæans among their *valuables*, were both numerous and on a large scale, or their removal would not have been difficult.

At Samos, the Heræum, or Temple of Juno, became at a later age a celebrated picture gallery, πινακοθήκη: it is so called by Strabo.[3] In this temple a curious picture was dedicated, about 508 B.C., by Mandrocles, the architect of the bridge of boats which Darius Hystaspes had thrown over the Bosporus for the passage of his army across, on his expedition against the Scythians. It represented the passage of the army, and Darius on his throne reviewing it as it passed. Two statues of Amasis, king of Egypt, sent by himself to this temple, have been already mentioned; it was in his time apparently a celebrated depository for works of art, and this was nearly six hundred years before the visit of Strabo, when it was still a great gallery of arts; the history of modern art cannot yet afford an approximating example of stability, though possible, in point of time. Pausanias[4] says that this temple was dedicated, according to tradition, by the Argonauts, and notices only the ancient statue of

[1] Between 20*l.* and 30*l.* a square inch have been already paid for small pictures. The small "Holy Family," by Correggio, in the National Gallery, which cost 3,800*l.*, has a surface of only 140 square inches; the "Vision of a Knight," by Raphael which cost 1,050*l.*, contains less than 50 square inches.

[2] i. 164. [3] xiv. p. 637. [4] vii. 4.

the goddess by Smilis, the contemporary of Dædalus; the temple was therefore in his time probably stripped of the majority of its treasures. All the temples in Greece had their votive offerings, and in later times most of the temples had buildings attached to them, erected expressly for the reception of works of art; consecrated or votive pictures constituted a considerable portion of the votive offerings of the Greeks, whether on panels, tablets, or on the walls themselves.[1] A similar custom prevailed formerly to a great extent in Italy, and still prevails.

The Greeks of Magna Græcia, those of Crotona, Sybaris and Tarentum, were not behind their contemporaries of Asia Minor in matters of art or learning. Though of painting itself there is little to be said, Aristotle mentions a very remarkable piece of embroidery which belonged to a citizen of Sybaris of this period. He describes a magnificent purple shawl or pallium, probably of Milesian wool, which was made for Alcisthenes, a native of Sybaris. It was embroidered with the representations of cities, of gods, and of men; and from the Greek word ξώδια used to signify the representations, it appears that the cities also, as well as the gods and men, were represented in a human form. Above was a representation, probably an allegoric female impersonation, of the city of Susa; below were figures of Persians; in the middle were Jupiter, Juno, Themis, Minerva, Apollo, and Aphrodite or Venus; on one side was an impersonation of Sybaris, on the other the portrait of Alcisthenes himself. This shawl was the wonder of the Italiots; it came subsequently into the possession of the elder Dionysius, tyrant of Syracuse, about 400 B.C., who sold it to the Carthaginians for the enormous sum of 120 talents, about 29,000*l.* sterling. Alcisthenes lived probably about 520 or 530 B.C.[2]

According to Pliny, painting was established throughout Italy at an early period, as early as Tarquinius Priscus; he mentions some very ancient paintings at Cære, and a naked group of Helen and Atalante, painted upon the wall of a temple at Lanuvium, and others by the same painter in the temple of Juno at Ardea, on which was an inscription in old Latin characters, recording the name of the painter, and the gratitude of Ardea. The forms of these works were particularly praised: the painter's name is doubtful; in the common editions of Pliny it is Ludius.[3]

[1] Pausanias, i. 22; x. 25; Athenæus, xiii. p. 606, b. Strabo, ix. p. 396.

[2] Aristotle, "De Mirab. Auscult." c. 99; Schweighäuser, "Animadv. in Athen." vol. xi. p. 477.

[3] Pliny, "Hist. Nat." xxxv. 6. Sillig, partly on the authority of MSS., suggests Cleœtas as the name of this painter—"Catalogus Artificum," s. v. Ludius.

CHAPTER IV.

DEVELOPMENT OF PAINTING IN GREECE; ABOUT 600 B.C.—ESSENTIAL STYLE.

CIMON OF CLEONÆ is the first name of importance we meet with in the history of Greek painting, though there are earlier artists who, according to Greek tradition, performed important services to the art, as Philocles of Egypt; Cleanthes, Ardices, and Cleophantus of Corinth; Telephanes of Sicyon; Hygiemon, Dinias, and Charmadas, famous old monochromists, or painters of pictures in a single colour, such probably as some of the black designs on the vases; or even pictures such as the four discovered in the ruins of Herculaneum, which are red in red, that is, indicating relief; but these now in the museum at Naples are, from their style, comparatively late works.[1] And lastly, Eumarus of Athens, who appears to have been the most important of these early painters. He first, says Pliny, distinguished the sexes; giving probably to each its characteristic style of design in the draperies, actions, and complexions of his figures, clearly illustrating the dispositions and attributes of each, exhibiting a more robust and vigorous form in the males. Such distinctions are perfectly compatible with the rudest execution.

Cimon of Cleonæ advanced upon the improvements of Eumarus, and may perhaps be considered the earliest Greek artist worthy of the name of a painter: he was probably not earlier than Solon, with whom he may have been contemporary, and he lived accordingly about a century before the time of Polygnotus. Pliny supposes that he must have preceded Bularchus, concluding them to have been of a common school, for which there is not the slightest probability. It would also leave Greece for three centuries without a painter of name; on the other hand, in the time of Solon, when there is known to have been a regular intercourse and trade between Greece and the Asiatic colonies, the arts of Greece, and particularly of the eastern coast, could not be otherwise than improved by the connection. Polygnotus himself, the first great painter who appeared in Greece, came from the island of Thasos.

Cimon of Cleonæ is recorded as the inventor of *foreshortenings*, or the first to make oblique views of the figure, which the Greeks, according to Pliny, termed *Catagrapha*. He also first made muscular articulations, indicated the veins, and gave natural folds to draperies.[2]

[1] "Le Antichità d'Ercolano," I. pl. 1—4. [2] Pliny, "Hist. Nat." XXXV. 34.

This fidelity of imitation was apparently not accomplished in sculpture, according to Pliny, until some time subsequent to Cimon; for he says[1] that Pythagoras of Rhegium, who flourished about Olym. 73 (488 B.C.), was the first who exhibited any such refinement in sculpture. Ælian also bears testimony[2] to the great superiority of Cimon; for he says he was much better paid for his works than any of his predecessors; which implies a great advancement in art. He appears to have emancipated the art in Greece from its archaic rigidity, and his works were probably of a middle degree, between the early style and that of the period of the essential development of painting, between Eumarus of Athens and Polygnotus of Thasos, or possibly even between the Ægina marbles and those of the Parthenon at Athens.

Up to this period, and to the completion of the great works of Polygnotus at Athens and Delphi, when painting attracted the attention of all Greece, the only cities that paid any considerable attention to the arts were Ægina, Sicyon, Corinth and Athens. Sicyon and Corinth had long been famous for their paintings upon vases and articles of furniture. Athens was a comparatively recent devotee to the arts, and had attained no celebrity whatever in this respect, until the arrival of Polygnotus from Thasos about 463 B.C., when, from that time forth, for about two centuries, she became, through various circumstances, the capital of the arts of Greece, though few of the great painters of Greece were natives of Athens.

The essential development of painting in Greece must be dated from the arrival of POLYGNOTUS OF THASOS, who accompanied Cimon to Athens, probably after his conquest of Thasos, 463 B.C. Previous to this period painting appears not to have been practised independently in Greece, and when not subservient to the mysteries or religious purposes, was still confined to ornamenting furniture and decorating architecture. The position of sculpture was very similar. The school of sculpture established by the Cretans, Dipœnus and Scyllis, at Sicyon, about 580 B.C.,[3] was apparently the first positive commencement of the application of pure formative art, unshackled by tradition, and free from conventionalisms, in furtherance of the anthropomorphite system of the Greeks. Before this time, their wooden and other images of the gods were mere representative forms.

With Polygnotus painting was fully developed in all the essential principles of art, though many of the more delicate excellences of execution were doubtless still wanting. The essential style of Polygnotus bore probably the same relation to the refined style of

[1] xxxiv. 19. [2] "Var. Hist." viii. 8. [3] Pliny, "Hist. Nat." xxxvi. 4.

the period of Alexander, as the Florentine school in the time of Michelangelo bore to that of Bologna immediately subsequent to the Carracci. The style of Polygnotus was however sufficiently finished to be fully competent to portraiture, and this is a high test. The first portrait on record, by a known painter, is the portrait of Elpinice, the sister of Cimon, and his own mistress, which Polygnotus painted in the picture of the Rape of Cassandra in the Pœcile, a celebrated colonnade or portico, in the Ceramicus at Athens—ἡ ποικίλη στοὰ, the variegated gallery, a name which it received on account of its paintings. There can be no question that this was a complete portrait, for Polygnotus was not only one of the most distinguished of the ancient painters in the essentials of form and expression, but in colour also. He was one of the four greatest colourists, according to Lucian.[1] Polygnotus is spoken of in the highest terms by Greek writers, from which Pliny's cursory notice of him[2] is evidently an injustice to him.

There is a memorable passage in the Poetics of Aristotle[3] regarding this painter. He says that imitation must either be superior or inferior, or else equal to its model; and he illustrates the remark by instancing the styles of three painters. Dionysius, he says, paints men as they are, Pauson worse, and Polygnotus better than they are. From which we must infer that, in the opinion of Aristotle, the design of Polygnotus was of an exalted and ideal character; and in design may be included expression, in which, according to the same high authority, Polygnotus was one of the greatest masters. Aristotle[4] speaks of him as an excellent delineator of moral character and expression; he terms him the Ethograph, and assigns him in this respect a complete superiority over Zeuxis. Lucian[5] mentions him as one of those painters who best understood the laying on and proper mixing of colours; the others, with whom he is classed in this respect are Euphranor, Apelles, and Aëtion. Lucian notices in the same passage the truth, the elegance, and the flowing lightness of the draperies of Polygnotus. The most important of his works are those which were in the *Lesche*, a public hall or portico (such as are called Loggie by the Italians), near the temple of Apollo at Delphi: these pictures were consecrated to Apollo by the Cnidians, and were in honour of Pyrrhus Neoptolemus, the son of Achilles, who was killed in the temple by the priest Machæreus during a sacrifice, ostensibly on account of his impiety in calling upon Apollo for vengeance upon his father's murderer, or really because the priest feared that Neoptolemus intended to lay violent hands upon the treasures of the temple.[6]

1 Lucian, "Imag." 7. 2 "Hist. Nat." xxxv. 35.
3 "Poetica," c. 2. 4 "Poetica," c. 6. 5 "Imagines," c. 7.
6 Strabo, ix. p. 645, a.; Böttiger, "Ideen zur Archäologie der Malerei," p. 301.

These pictures, which were on opposite walls of the *Lesche*, on the right and the left on entering, are minutely described by Pausanias.[1] On the right was the destruction of Troy and the preparation for Helen's return to Greece; on the left was the visit of Ulysses to Hades to consult the soul of Tiresias, much the more important, both as a work of art and as an illustration of the philosophy and religion of the Greeks. They were termed the Iliad and the Odyssey of Polygnotus, but Polygnotus had used other sources besides Homer. Their composition was what at present would be considered peculiar, if not barbarous: the various groups were not arranged dramatically, or even according to the rules of perspective, but in separate rows one above another, and of which there were three in each picture. There is, however, nothing in Pausanias's description to lead us to suppose that the separate groups were not judiciously arranged, both as to individual treatment dramatically, and as to general arrangement of the groups according to their subjects. There is evident design in the general arrangement, and great comprehensiveness in the whole; but each group appears to have constituted a distinct picture, and to have had no other connection with its contiguous group than that of similarity of purpose; all contributing to the completeness of the one great subject of each picture—the destruction of Troy; the preparations for the return; and the region of the Shades or Hades; and the whole in commemoration of Neoptolemus.[2] For these works Polygnotus was granted by the Amphictyonic Council public hospitality throughout Greece; and they still excited the wonder and admiration of Pausanias, although they had been painted as much as six hundred years when he saw them.

The style of Polygnotus may be called the essential style, and it was purely ethic in its object: it can scarcely be termed historical; this requires a certain dramatic development in composition and local truth and circumstantial detail of execution—these qualities evidently did not exist in the works of Polygnotus, as they are described by Pausanias, for objects and events are rather indicated than represented, and when this indication was intelligible the end was accomplished. This is true chiefly of the accessories: a house or a wall represented a city; a man throwing down the stones of the wall, the destruction of the city; a tent, an encampment; the taking down a tent, a departure; and a ship, a fleet; a few captives represented a conquest, a few warriors an army, and two or three

[1] x. 25, 31.

[2] Two German artists, the brothers Riepenhausen, have attempted to restore these works from the description of Pausanias: "Peintures de Polygnoto à Delphes, dessinées et gravées d'après la description de Pausanias." See also Göthe's "Polygnot's Gemälde in der Lesche zu Delphi," among his Essays "Ueber Kunst."

dead bodies with even a single individual still bent on slaughter, a victory.

Such was the character of the destruction of Troy by Polygnotus. The dramatic range of painting was still no greater than that of sculpture, and probably there was at that time little perceptible difference between a picture and a coloured basso-rilievo, though the picture may have been in design and expression of the utmost excellence. That the works of Polygnotus were distinguished for character and expression is sufficiently testified by the surname of Ethographos (painter of character) given to him by Aristotle.

Polygnotus first raised painting to the dignity of an independent art, and he brought it to that degree that it became the admiration and the wonder of all Greece. "As Homer," says De Pauw, "was the founder of Epic Poetry, so was Polygnotus the founder of Historic Painting." From Polygnotus may be dated the commencement of subjective style in painting; that is its subjective treatment. *Subjective* is here used in contradistinction to *objective*: a work of art may be said to be subjectively treated when it is characterised more by the peculiar æsthetic or idiosyncratic development of the artist himself than by the ordinary condition of the object or objects treated. The art of painting, or of delineating the appearances of bodies, is, *in its form*, purely an art of imitation; and, in the development of its powers, is confined to what is visible.

Much is said about a painter's "invention," but is it certain that a painter ever does invent? He receives impressions, more or less forcible, of things heard or seen, and from his power of delineation developed by an habitual accuracy of observation, he is enabled to represent these impressions; his invention would appear to be original arrangement or composition.

Nothing can be represented that does not already exist in form, either in whole, or in its component parts; and the invention of the artist consists in the arrangement of these parts, in their apposition and in their various combinations. No idea of form can be conceived which has not entered the mind through the senses, which has not therefore pre-existed, and there can accordingly be no essentially original form; all must be arrangement: to *see much* is therefore the basis of the education of the painter. Thus the imitation of forms is the power of painting, and the invention of the painter is the composition of forms. As long as homogeneous objects are combined in one whole a composition may be termed natural; but where heterogeneous objects are combined together, the composition is evidently unnatural, and whatever value it may possess must be due to convention. So far art may become a creation, and the incorporation of the mind of the artist; but, as addressed to another mind, it can only be understood and appreciated in as far as the minds of the artist

and spectator are similarly constituted. Without a reciprocal convention and mutual understanding art sinks into the mere material: it is a poem in a strange language. We are at present speaking only of the *sentiment* of art, without reference to mere illusion or imitation of objects.

A high grade of pictorial effect is however far from being accomplished by the mere combination and apposition of homogeneous parts and objects; it depends upon the composition and juxtaposition of harmonious parts, which constitutes beauty. Harmony of parts is not less essential to beauty in pictorial art, than it is to true effect in music.

In determining the merits of a work of art perception will often be just where laws are of no avail. Though there are conditional, there are perhaps no positive laws, of criticism in art; every work must be considered with reference to the motive, or end designed to be attained; whether that of mere illusion or imitation, or the excitement of another or several of the sensations of which the mind is susceptible. This brings us to the consideration of two distinct developments of painting—imitation with, and imitation without, an ulterior object—the sensuous and the sentimental, for the purely sensuous is closely allied to the sphere of mere imitation as an end: the sensuous as an *end* is a form of the perfect development of imitation, as a *means* it is the most powerful element of art. A distinction between imitation and the object of imitation is obvious: these two departments as evidently require the exertion of two distinct faculties of the mind—one the perception of visible forms, the other a knowledge of their normal and incidental appearances and the appreciation of their uses. This may be illustrated by the various appearances incident to the various passions; and thus, in the representation of any particular passion or sentiment, a work of art must be imperfect unless its cause and effect are adequately understood by the artist. These two departments of painting may be respectively termed the imitative-formative and the imaginative; and there is a degree of their combination which, when regulated by a just refinement of feeling, must constitute the perfection of art.

The distance from this supposed degree, which constitutes perfection, qualifies the merits of the artist and determines the class to which he belongs. It may be advanced that, as mind is superior to matter, so a style in which sentiment has an eminent ascendancy must be proportionably superior to one in which the opposite is the case; but this is true only to a very limited extent in an art in which imitation of form is the essential element, and in which mind can only be evinced through forms, otherwise the art is merely representative or illustrative; verging from the sphere of imitation into that of symbol, satire, or caricature. This limitation marks the

essential difference between painting and poetry, which on the other hand only suggests images, while painting presents them: the description of consecutive action, through sound, in time, is the power of poetry; the representation of simultaneous action, through form, in space, is the element of painting.

It is only in the approximation to this supposed degree of the combination of the two faculties of imitation and imagination that the respective powers of artists can be judged. In determining, however, the merits of a painter, it is not only necessary to consider the end to be produced, but also his means of attaining that end; and of these, *example* is of the utmost importance, as all excellence in art is relative to what has been already accomplished.

The services of Polygnotus therefore were of the highest order, and for originality and discernment he has perhaps never been equalled by any artist, whether ancient or modern. The times, however, contributed much to develop his powers, as they did also those of Phidias; the eventful period, the heroic achievements of the Greeks, had prepared the public mind for glories of a more exalted nature, and from glorious deeds of arms had directed its ambition towards excellence in the more noble acquirements of the mind. And eventually, the religion, philosophy, poetry, and domestic habits of the Greeks, all combined to carry the liberal arts among them to the highest degree of development and refinement yet attained by the efforts of man.

The most distinguished contemporaries of Polygnotus, but probably some years his juniors, were, Micon of Athens, Panænus of Athens the nephew of Phidias, and Dionysius of Colophon.

Dionysius of Colophon, from the testimony of Aristotle already quoted, appears to have been an excellent portrait-painter: "he painted men as they are." We can form a still more accurate idea of his style from a remark of Plutarch,[1] who says that the works of Dionysius wanted neither force nor spirit, but that they were too much laboured. These observations remind very strongly of the school of Holbein in style and execution, though the errors in the drawing of the earlier German painters can scarcely have existed in the works of the Greek contemporary of Phidias. Dionysius was not only a portrait-painter, he executed similar works in small to the great works of Polygnotus. Ælian[2] says that he imitated in every respect, except in size, the art of Polygnotus, which evidently refers to the style of the two painters, not their pictures, as some have supposed: the same might be said of Garofolo with respect to Raphael, without implying that Garofolo copied in small the large works of Raphael.

[1] "Timol." 36. [2] Ælian, "Var. Hist." iv. 3.

Micon, the son of Phanochus of Athens, was greatly distinguished for his horses, and he was in other respects one of the most celebrated of the Greek painters. He was one of the painters employed to record the victories of the Athenians in the Pœcile, and in some of the principal temples in Athens. He painted the battle of the Amazons and the Athenians under Theseus in the Pœcile, and in the Temple of Theseus, where he painted also opposite to it the battle of the Centaurs and the Lapithæ, and some other picture on a third wall, which, however, was so much defaced by time when Pausanias saw it, that he could not distinguish the subject of the painting. He painted in the temple of the Dioscuri, where there were also some paintings by Polygnotus, the Return of the Argonauts to Thessaly, with Medea and the daughters of Pelias, in which picture Acastus and his horses are particularly praised by Pausanias.[1] A fault that was found with the horses of Micon by an eminent judge of horses, named Simon, who was the first writer on equitation, speaks rather in favour of this painter's horses than otherwise, if we may suppose that they had no other fault which so experienced a critic could detect: Micon painted eyelashes to their under eyelids, which horses have not. According to Ælian, this fault was attributed by some to the horses of Apelles.[2] The horses of Micon must have been of at least equal excellence as those of the frieze of the Parthenon, executed under the direction of Phidias, as they were produced at the same time and were distinguished for their excellence.

Micon assisted Panænus in the Battle of Marathon in the Pœcile, and he was fined 30 minæ, or half a talent, for painting the barbarians larger than the Greeks.[3]

Varro[4] speaks of the style of Micon as crude and unfinished when compared with the works of Apelles and other later artists; but in Varro's time, age must have materially injured the works of Micon; still, refined execution was not likely to have been one of the qualities of Micon's works; such excellence was the characteristic of a later age, as was the case also in the history of modern art. A similar objection to that made by Varro to the works of Micon might be made to many of the great works of Raphael and Michelangelo when compared with the finished execution of the great scholars of the Carracci. There were, however, many who preferred the characteristic generic works of this earlier period to the more finished productions of later times. Mere refinement of execution will never counterbalance essential excellence of design

[1] Pausanias, i. 15. 18; viii. 2.

[2] Pollux, ii. 4; Ælian, "De Anim." iv. 50; Böttiger, "Ideen zur Archäologie der Malerei."

[3] Sopater, "Rhett. Gr." p. 340, ed. Ald.

[4] "De Linguâ Latinâ," viii.

and composition, as is abundantly testified in the present day by the relative positions of the great painters of Italy: besides, fineness of execution may be quite lost through dirt, or even want of light, while the great essential qualities of design proclaim themselves in spite of either dirt or gloom. Few conversant in such matters prefer the works of the artists of the seventeenth century to those of the fifteenth and sixteenth, though they are generally infinitely superior to the earlier works in execution. In allusion to this subject, Quintilian[1] says, notwithstanding the simple colouring of Polygnotus, which was little more than the mere foundation of what was afterwards accomplished, many preferred his works to those of the greatest painters who succeeded him, but not, as Quintilian thought, without a certain degree of affectation. It is also at the present day considered an affectation by the many to prefer the works of Raphael to those of Domenichino, Guido, or the Carracci, and a host of others that might be mentioned.

PANÆNUS OF ATHENS was another very distinguished painter of this period, though, as the nephew of Phidias,[2] he was probably much younger than Polygnotus or Micon. His principal work was the Battle of Marathon in the Pœcile, in which, as remarked above, he was assisted by Micon. This picture appears to have been in several divisions[3]—the positions of the armies before the battle, the incidents of the battle, and, lastly, the flight and destruction of the Persians. It contained iconic portraits of Miltiades, Callimachus, and Cynægirus, generals of the Athenians; and Datis and Artaphernes, the Persian generals. From a remark in the speech of Æschines against Ctesiphon, it would appear that this picture was painted during the lifetime of Miltiades; but this is only possible if we suppose that it was painted upon a panel, or panels, and afterwards fixed up in the Pœcile. Æschines says that Miltiades wished to have his name attached to his portrait, which the Athenian people would not permit; but they suffered him to be painted at the head of the troops, leading on the attack. The picture, therefore, if not painted during the lifetime of Miltiades, was, if Æschines speaks the truth, at least determined upon during his lifetime, and consequently immediately after the battle was fought, for Miltiades died in the following year, 489 B.C. The Pœcile was, however, built by Cimon about twenty years after the Battle of Marathon, or about 470 B.C., after his victories over the Persians; and the picture was apparently, from the date of other works by Panænus, not painted until upwards of twenty years later still, and accordingly so long after the death of all the generals represented, that their portraits

[1] "Inst. Orator." xii. 10.

[2] Strabo, viii. p. 354.

[3] Pausanias, i. 15; v. 11; Pliny, "Hist. Nat." xxxv. 34.

must have been mere iconic figures, the likeness depending more upon their costumes and positions than upon their features, unless we suppose that they were copied from earlier portraits, which is not very probable. The Olympian Jupiter of Phidias, which Panænus was employed to decorate, was not executed until after the eighty-sixth Olympiad, or 436 B.C.[1] The Battle of Marathon, therefore, if painted by Panænus, as Pliny and Pausanias state, cannot have been painted many years before. The pictures of the Pœcile appear to have been painted on panel, for they were all removed in the reign of Arcadius, 395–408 A.D.[2] This is, however, not conclusive, as the Romans found a method of safely removing slabs of plaster from Greek walls.[3]

The decorations of the Olympian Jupiter by Panænus were on the throne and on the wall around the throne of the statue. The subjects of the pictures were—Atlas supporting Heaven and Earth, with Hercules near him, about to relieve him from his burden; Theseus and Pirithous; figures representing Greece and Salamis, the latter bearing the rostra of a ship in her hands; the Combat of Hercules with the Nemean Lion; the Rape of Cassandra by Ajax; Hippodamia, the daughter of Œnomaus, with her mother; Prometheus chained, and Hercules apparently about to destroy the vulture which preyed upon him; Penthesilea dying, supported by Achilles; and the Hesperides with the Golden Apples.[4]

Prize contests in painting were established in Greece, already in the time of Panænus, at Corinth, and at Delphi, in one of which, at the Pythian games, Panænus was defeated by a painter of Chalcis, of the name of Timagoras, otherwise unknown, but he must have been an artist of some consequence from this single incident. He celebrated his own victory in verse.[5]

PLISTÆNETUS is mentioned by Plutarch[6] as the brother of Phidias, and as a famous battle painter, but he is otherwise unknown. He may have painted the battle of the Athenians and Spartans at Œnoe, which was one of the pictures of the Pœcile noticed by Pausanias.

[1] Pliny, "Hist. Nat." xxxv. 34; xxxiv. 19; compare Heyne, Ueber die Künstlerepochen beym Plinius, "Antiquarische Aufsätze," i. p. 165, and Sillig, "Catalogus Artificum," v. Phidias.

[2] Synesius, "Ep." liv. 135.

[3] Whether the Greeks painted on panels set in the walls or on the walls themselves, see Raoul Rochette, "Sur l'emploi de la Peinture," &c., and Letronne, "Lettres d'un Antiquaire," &c.

[4] Strabo, viii. p. 354; Pausanias, v. 11; Pliny, "Hist. Nat." xxxv. 35.

[5] Pliny, *l. c.*

[6] "De Glor. Athen." 2.

CHAPTER V.

PERIOD OF ESTABLISHMENT: ABOUT 400 B.C.—DRAMATIC STYLE.—INDIVIDUALITY.

ABOUT a generation or more subsequent to the arrival of Polygnotus at Athens, and shortly after the death of Phidias, dramatic effect was added to the essential style of Polygnotus and his contemporaries. This epoch was brought about chiefly by the efforts of Apollodorus of Athens and Zeuxis of Heraclea (probably of Macedonia), and henceforth we find a unity of sentiment and action, and an imitation of the local and accidental appearances of objects, combined with the historic and generic representation of Polygnotus, which was chiefly characterised by individual representation without any reference to the accidental combination of accessories; and neither the picturesque, nor an indiscriminate picture of nature, appeared to have at all belonged to the art of that period. The most distinguished contemporaries of Apollodorus and Zeuxis, and those who carried out their principles, were Parrhasius of Ephesus, Eupompus of Sicyon, and Timanthes of Cythnos. Athens and Sicyon were the great seats of the arts at this time. Apollodorus, who, according to Plutarch,[1] was the inventor of tone, or the first great master of light and shade, was born at Athens, probably about 460; he was apparently a few years older than Zeuxis,[2] for he complained that Zeuxis had robbed him of his art.

APOLLODORUS OF ATHENS was the first great master of light and shade. Earlier painters, however, and especially Dionysius of Colophon, had distinguished themselves in this respect, but doubtless in a different and in a less degree than Apollodorus, who was the first to attain a perfect, or rather, an approximate imitation of the various effects of light and shade invariably seen in nature, arising from light reflected reciprocally from one contiguous object to another, which always partakes in a slight degree of the colour of the object from which it is reflected. If we may depend upon the criticisms of ancient writers, the works of Apollodorus were not inferior in this respect to the works of the most distinguished masters of modern times. The distinction between this quality of the works of Apollodorus, and the *force and tone* of Dionysius, which Plutarch himself speaks of,[3] is, that what in the works of Dionysius

[1] "De Glor. Athen." 2.

[2] Pliny mentions 400 B.C. as the period of Zeuxis, but this, as will be presently shown, was the close of the career of Zeuxis.

[3] "Timol." 36.

was a mere gradation of *light and shade*, or a gradual diminution of light, was in those of Apollodorus a gradation also of tints, the colour gradually diminishing and changing with the diminution of light, The former was termed *τόνος*, or tone, among the Greeks, and the latter *ἁρμογή*, or harmony. The English term *tone*, however, when applied to a coloured picture, comprehends both: it is equivalent to the "splendour" of Pliny. Apollodorus was the first painter whose pictures, says Pliny,[1] riveted the eye; he first proclaimed the pencil's honours, and he was the first who painted men and things as they really appear. From the force and effective character of his light and shade, he received the surname of the *Shadower* (*ὁ σκιαγραφος*).[2] He may be termed the Greek Rembrandt.

Pliny commences his compendious sketch of the history of Greek painting with Apollodorus, whom he terms the first luminary in art; but he mentions only two of his pictures—a priest in the act of devotion; and Ajax wrecked, which, in Pliny's time, was at Pergamum. A picture of the Heracleidæ, Alcmena, and the daughter of Hercules, supplicating the Athenians when under fear of Eurystheus, which is commonly attributed to Pamphilus, is said in the scholiast on the "Plutus" of Aristophanes (v. 385) to have been painted by Apollodorus. This painter was in the habit, says Plutarch, of writing upon his works, "It is easier to find fault than to imitate"—*μωμήσεταί τις μᾶλλον ἢ μιμήσεται*. According to Pliny, Zeuxis wrote the line upon one of his works; he did it probably in triumph over Apollodorus, whose fame he materially eclipsed.[3]

Zeuxis of Heraclea, one of the most celebrated painters of antiquity, was born, from his connection with Archelaus, probably at Heraclea in Macedonia, certainly not later than 450 B.C., and very possibly several years earlier. Harduin and others have assumed Heraclea in Lucania to have been the birth-place of Zeuxis, simply apparently from the story of the virgins of Croton, who stood to him as models for his celebrated picture of Helen. But this town of Heraclea was not founded till after the destruction of Siris, 433 B.C.[4] long after the birth of Zeuxis, who was at the height of his reputation during the reign of Archelaus, king of Macedon, from 413 until 399 B.C.; and he was already so wealthy during the lifetime of this king, that he ceased to sell his pictures, but made presents of them. Archelaus himself was presented with a picture of Pan by Zeuxis. Archelaus had previously employed Zeuxis to decorate the palace at Pella; for which, says Ælian,[5] he was paid 400 minæ, about 1600*l.* sterling—a small sum for the decoration of a palace, compared with what was afterwards received by the

[1] "Hist. Nat." xxxv. 36.
[2] Hesychius.
[3] Plutarch, "De Glor. Athen." 2. Pliny, "Hist. Nat." xxxv. 36.
[4] Diodorus Siculus, xii. 6. Strabo, p. 264.
[5] "Var. Hist." xiv. 17.

painters of the Alexandrian period, but it was a considerable amount probably at that time.

The characteristics of Zeuxis's style are indicated by several ancient writers: his peculiar excellence seems to have been a grand style of form which was happily combined with a high degree of execution. That he must have excelled in general effect is evident from the complaint of Apollodorus, that he had robbed him of his art; and from what Aristotle says of his inferiority in expression to Polygnotus, form and effect obviously predominated in his works, and it is a powerful and rare combination. Quintilian bears excellent testimony to the high character of his forms; he says Zeuxis followed Homer, who loved powerful forms even in women.[1] Cicero also speaks of the fine forms of Zeuxis.[2] These qualities were well calculated to enable him to excel in painting the naked female form. But Zeuxis added to these qualities a dramatic effect of composition, and he was distinguished also by his original and peculiar choice of subject. Lucian[3] has given us a most interesting account of Zeuxis and of one of his works—a family of Centaurs—of which he saw a copy at Athens; the original was lost at sea on its way to Rome, whither it had been sent by Sulla. Lucian, before describing this picture, makes the following prefatory observations:—He says that Zeuxis seldom or never exerted his powers upon such vulgar or hackneyed subjects as gods, heroes, or battles: but he always selected something new and unattempted, and when he had chosen his subject, he laboured his utmost to render it a masterpiece. He thus describes the picture—"On a grass-plat of the most glossy verdure lies the Centauress, with the whole equine part of her stretched on the ground, the hind feet extending backwards, while the upper female part is gently raised and reclining on one elbow. But the fore feet are not equally extended, as if she lay on her side; yet one seems to rest on the knee, having the hoof bent backward, whereas the other is lifted up and pawing the ground, as horses are wont to do when they are going to spring up. Of her two young, one she holds in her arms to give it the breast, the other lies under her, sucking like a foal. On an elevation behind her is seen a Centaur, who appears to be her mate, but is only visible to the half of the horse; he looks down upon her with a complacent smile, holding up in one hand the whelp of a lion, as if jocosely to frighten his little ones with it. . . In the male Centaur all is fierce and terrific: his shaggy mane-like hair, his rough body, his broad and brawny shoulders, and the countenance, though smiling, yet wild and savage; in short, everything bears the character of these compound beings. The Centauress, on the other hand,

[1] "Inst. Orator." xii. 10. 3.

[2] "Brutus," 18.

[3] Zeuxis or Antiochus.

as far as she is brutal, resembles the finest mare of the Thessalian breed, which is yet untamed, and has never been mounted; by the other moiety, she is a woman of consummate beauty, excepting only in the ears, which have somewhat of the Satyr shape. The blending however, of the human and the animal nature is so artificial, and the transition from one to the other so imperceptible, or rather, they so gently lose themselves in one another, that it is impossible to discern where the one ceases and the other begins. Nor in my mind was it less admirable that the new-born young ones, notwithstanding their tender age, have somewhat wild and fierce in their aspect, and that mixture of infantine timidity and curiosity with which they look up at the whelp, while at the same time they continue eagerly sucking, and clinging as close as they can to the mother."[1] Zeuxis exposed this picture to public view before his house; but finding that the singularity of the subject was the common source of admiration, he ordered it to be removed, at the same time complaining, that provided the people have some novelty, they care little about the art that has produced it. Other celebrated works by Zeuxis were—the Infant Hercules strangling the serpents sent by Juno, in the presence of his mother Alcmena and Amphitryon, which he presented to the Agrigentines; Jupiter in the midst of the assembly of the gods; Penelope bewailing the absence of her husband; Menelaus mourning the fate of Agamemnon; and, above all, the famed Helen of Croton, which was painted from five of the most beautiful virgins of that place,[2] and on which Zeuxis wrote three lines from Homer,[3] thus rendered by Pope—

"No wonder such celestial charms
For nine long years have set the world in arms!
What winning graces! what majestic mien!
She moves a goddess, and she looks a queen."
Il. iii. 156–158.

Zeuxis exhibited this picture before it was placed in its destination, the temple of Juno Lacinia at Croton, and charged a head-money, whence it acquired the nickname of the Prostitute. People flocked from distant parts to see it, and Zeuxis made a great deal of money by the exhibition.[4] It appears to have retained its reputation undiminished in after-times. Stobæus[5] relates that Nicomachus, the celebrated painter of Thebes, observed to one who did not perceive its great attraction—"Take my eyes, and you will see a goddess."[6]

[1] Tooke's Translation.
[2] Cicero, "De Invent." ii. 1.
[3] Valerius Maximus, iii. 7. 3.
[4] Ælian, "Var. Hist." iv. 12.
[5] "Serm." 61. Compare Ælian, "Var. Hist." xiv. 47.
[6] Ariosto has made admirable use of this story of the virgins of Croton in the description of his heroine, the incomparable Olympia, and the following stanza

There are several stories told about illusive pictures painted by Zeuxis and Parrhasius of Ephesus; and they are so far valuable that they show that illusion was one of the properties of painting among the Greeks,—which is an adequate proof of perfect materials and finished execution. Illusion, however, was a quality which the Greeks estimated at its proper value: there is scarcely a passage in ancient authors out of Pliny which praises mere finish or exactness of imitation. Pliny occasionally speaks with admiration of some piece of elaborate finish, but he was certainly one of the least critical of the ancient writers on art: his remarks are not unfrequently puerile.

Zeuxis seems to have been very proud of his reputation and ostentatious of his wealth, yet not more so than his rivals Apollodorus and Parrhasius. He used to wear a shawl or mantle with his name woven in letters of gold in the border of it. He resided apparently in various places; he must have lived at Athens, at Pella, at Croton, and at Ephesus. There can be no truth in the story of his dying in a fit of immoderate laughter at the picture of an old woman which he had painted, or it would have been noticed by others besides a very late Latin author.[1] Zeuxis was slow in execution.[2]

It is very remarkable that Pausanias does not mention Zeuxis, as he notices most of the other great painters of Greece. The Romans probably had not left a single picture by Zeuxis in Greece at the time of Pausanias; and we may infer that Zeuxis painted easel pictures only or on tabulæ (πίνακες), wooden panels, which, from their perishable nature and facility of removal, are very easily lost. If Zeuxis had painted upon walls, or even had his pictures been inserted into walls, Pausanias would most likely have seen some of his works. Few of the great painters of Greece painted directly upon the walls. Apelles never did, and even the works of Polygnotus, at Delphi, have been supposed to have been painted on panels which were inserted into the wall. The same is supposed of

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forms an almost indispensable episode to the account of this celebrated picture by Zeuxis :—

"E se fosse costei stata a Crotone,
Quando Zeusi l' imagine far volse,
Che por dovea nel tempio di Giunone,
E tante belle nude insieme accolse
E che per una farne in perfezione,
Da chi una parte da chi un altra tolse,
Non avea da torr' altra che costei,
Che tutte le bellezze erano in lei."

Orlando Furioso, xi. 71.

[1] Festus, from Verrius, *sub voc.* Pictor.

[2] Plutarch, "Pericles," 13.

the pictures of the Pœcile at Athens, as already observed, as they were subsequently removed.[1]

PARRHASIUS OF EPHESUS is allowed even to have surpassed Zeuxis. He combined in some of his works the effect of Apollodorus, the design of Zeuxis, and the invention and expression of Polygnotus; his works were remarkable both for their invention and their execution. He so circumscribed all the powers and ends of art, says Quintilian,[2] that he was called the "legislator." He was himself well aware of his ability; he termed himself, on his pictures, the elegant (ἁβροδίαιτος), and the prince of painters, declaring also his descent from Apollo. He was, says Pliny, the most insolent and the most arrogant of artists.[3] He placed his own portrait in a temple as the god Mercury, and thus received the adoration of the multitude.[4]

The branch of art in which Parrhasius eminently excelled was a beautiful outline, as well in form as execution, particularly in the extremities. The intermediate parts, says Pliny, when compared with himself, were inferior. By which probably he means, that Parrhasius did not so much excel other painters in the general modelling of the figure, as in a beautiful contour, and in the outlines or drawing of the extremities. Pliny and other ancient writers mention several of the works of Parrhasius, which appear to have been in a great variety of styles. Among the most celebrated was his allegorical figure of the Athenian people or Demos, which represented and expressed equally all the good and bad qualities of the Athenians; which he can scarcely have done otherwise than by accessory symbols. He painted also a picture of the feigned insanity of Ulysses; and many single figures of gods and heroes; among which was a Hercules, painted exactly, Parrhasius declared, as the god had repeatedly appeared to him in dreams.[5] Among his most celebrated works were also two pictures of Hoplites, or heavy-armed soldiers, one in action, the other in repose. He painted a Theseus, which Euphranor, comparing with one painted by himself, said appeared to have been fed upon roses, while his own looked as if it had lived upon beef,[6] alluding, no doubt, to the delicacy of the form rather than to the colour. This picture was afterwards in the

[1] The question whether the Greeks painted more generally upon walls, or panels of wood, has been discussed at considerable length by the two eminent French antiquarians, M. Letronne and M. Raoul Rochette: the latter, in his "Peintures Anciennes," &c. maintaining that they painted on panels; M. Letronne, on the other hand, in his "Lettres d'un Antiquaire à un Artiste," maintaining that they painted as frequently upon walls.

[2] "Inst. Orator." xii. 10. 3.

[3] Athenæus, xii. p. 543, c.; xv. p. 687, b.; Ælian, "Var. Hist." ix. 11; Pliny, "Hist. Nat." xxxv. 36.

[4] Themistius, xiv.

[5] Athenæus, xii. p. 543, d.

[6] Plutarch, "De Glor. Athen." 2.

Capitol at Rome. Parrhasius painted libidinous pieces; the Emperor Tiberius preserved two remarkable pictures of this class by him, in his bed-chamber. One, of Meleager and Atalante, he received by rather a curious bequest: the picture was bequeathed to the Emperor, with the provision that if he should be offended by the indelicacy of the subject, he should receive in its stead a million sesterces, about 8500*l.* sterling. Tiberius preferred the picture to the money. The second piece was the Archigallus, the chief priest of Cybele; this picture was valued at 60,000 sesterces, or about 500*l.* sterling.[1]

Pliny mentions a prize competition at Samos between Parrhasius and Timanthes of Cythnos, in which Timanthes defeated him. The subject was the contest of Ulysses and Ajax for the armour of Achilles; and Parrhasius, indignant at the decision of the judges, remarked, with perfect satisfaction as to the injustice that had been done him, that the unfortunate son of Telamon was a second time defeated in the same cause by an unworthy rival.[2] The story told by Seneca,[3] of Parrhasius crucifying an old Olynthian captive, in order to paint from him a picture of Prometheus chained, is highly improbable, and is most likely either error or fiction. It appears an inconsistency in point of time; Olynthus was taken by Philip in the second year of the 108th olympiad, or 347 B.C., which is nearly half a century after the latest accounts we have of Parrhasius, who was the contemporary of Zeuxis, and a painter of celebrity already in the lifetime of Socrates, who died 399 B.C.[4] The story occurs nowhere but in the Controversies of Seneca. Similar stories are told of Giotto and Michelangelo, and they are utterly without foundation.

Seneca and some other ancient writers speak of Parrhasius as an Athenian painter, but in an epigram he wrote upon himself, preserved in Athenæus, he proclaims Ephesus as his birth-place.[5] Plutarch speaks of his being honoured by the Athenians for a picture of Theseus; he was, probably, as Carlo Dati has conjectured, awarded the citizenship of Athens for this picture. It was a common practice among the ancients, as it is at present, to award citizenship as a mark of respect or honour.[6]

Timanthes of Cythnos, or Sicyon, was distinguished for originality of invention, and for expression. The particular charm of his invention was, that he left much to be supplied by the spectator's own fancy. Pliny[7] says of him, that though in his works the execution is always excellent, it is invariably surpassed by the concep-

[1] Suetonius, "Tiberius," c. 44; Pliny, "Hist. Nat." xxxv. 36.
[2] Athenæus, *l. c.*; Ælian, "Var Hist." ix. 11. [3] "Controvers." 34, or v. 10.
[4] Xenophon, "Memorabilia," iii. 10. [5] Athenæus, xii. p. 543. c.
[6] Plutarch, "Theseus," 4; Dati. "Vite de' Pittori Antichi," Parrasio.
[7] "Hist. Nat." xxxv. 36.

tion. As an instance, he mentions a picture of a sleeping Cyclops, which was painted upon a small panel; but Timanthes had ingeniously conveyed an adequate idea of the giant's huge form, by painting a group of little Satyrs measuring his thumb with a thyrsus. There are but four other pictures by Timanthes mentioned by ancient writers, but more has been written, both by ancient and modern writers, upon one of these pictures, than perhaps upon any other work of art whatever—namely, the Sacrifice of Iphigenia, by which he obtained the prize in competition with Colotes of Teos. The pivot of criticism in this celebrated picture was the concealment of the face of Agamemnon in his mantle. The following portion of the abundant criticism upon this work may be here repeated:[1]—The ancients have all given the incident their unqualified approbation, but its propriety has been questioned by several modern critics, especially by Falconet and Sir Joshua Reynolds. Fuseli, however, in an elaborate and excellent critique in his first lecture, has probably settled the matter in favour of the painter. The Sacrifice of Iphigenia was given as the subject of a prize picture to the students of the Royal Academy in 1778, and all the candidates imitated the "trick" of Timanthes, as Sir Joshua Reynolds terms it, which was the origin of his criticism upon the subject in his eighth lecture. He says:—"Supposing this method of leaving the expression of grief to the imagination to be, as it was thought to be, the invention of the painter, and that it deserves all the praise that has been given to it, still it is a trick that will serve but once; whoever does it a second time will not only want novelty, but be justly suspected of using artifice to evade difficulties."

The criticism of Quintilian, Cicero, and others, that the painter, having represented Calchas sorrowful, Ulysses much more so, and having expressed extreme sorrow in the countenance of Menelaus, was in consequence compelled to conceal the face of the father, is not more pertinent than that of the modern critics. "They were not aware," says Fuseli, "that by making Timanthes waste expression on inferior actors at the expense of a principal one, they call him an improvident spendthrift, and not a wise economist." Falconet observes that Timanthes had not even the merit of inventing the incident, but that he copied it from Euripides. Upon this point Fuseli remarks:—"It is observed by an ingenious critic that, in the tragedy of Euripides, the procession is described; and upon Iphigenia's looking back upon her father, he groans and hides his face to conceal his tears; whilst the picture gives the moment that precedes the sacrifice, and the hiding has a different object, and arises from another impression."

[1] The author, in the "Penny Cyclopædia," vol. xxiv. p. 456.

"I am not prepared with chronologic proofs to decide whether Euripides or Timanthes, who were contemporaries about the period of the Peloponnesian war, fell first on this expedient; though the silence of Pliny and Quintilian on that head seems to be in favour of the painter, neither of whom could be ignorant of the celebrated drama of Euripides, and would not willingly have suffered the honour of this masterstroke of an art they were so much better acquainted with than painting, to be transferred to another from its real author, had the poet's claim been prior:" so far Fuseli. As regards priority, the "expedient" was made use of by Polygnotus long before either Timanthes or Euripides; in the Destruction of Troy, in the Lesche at Delphi, an infant is holding his hands over his eyes, to avoid the horrors of the scene.[1] The shallow remark of Falconet about Timanthes exposing his own ignorance by concealing Agamemnon's face, is scarcely worthy of an allusion. It may be questioned whether Agamemnon, under such circumstances as he was placed, could have been well or even naturally represented in any other way. Although many things might combine to render his presence at the sacrifice absolutely necessary, still it is not to be supposed that he could calmly stand by and be an eye-witness of his own daughter's immolation. Notwithstanding his firm conviction that his attendance was necessary to sanction the deed, he could not look upon it; it would be unnatural. The concealment of the face of Agamemnon must be looked upon as another instance of the ingenious invention of Timanthes.

Another celebrated picture by Timanthes was the stoning to death of Palamedes, the unfortunate victim of the ignoble revenge of Ulysses, for detecting and proclaiming his feigned insanity—a highly dramatic and pathetic subject, and worthy of the pencil of a great master. The picture is said to have made Alexander shudder, when he saw it at Ephesus.[2] There was also a beautiful picture of a hero by him preserved in Pliny's time, in the temple of Peace at Rome. The fifth work by Timanthes is the picture already mentioned of the contest between Ulysses and Ajax for the arms of Achilles, by which he defeated Parrhasius at Samos.

Eupompus of Sicyon, the last very distinguished painter of this period, was the founder of the Sicyonian school of painting, which was afterwards established by Pamphilus, as the most celebrated school in Greece. Eupompus was the most eminent critic of his time, and such was the influence of his style, that he added a third, the Sicyonic, to the only two then recognised distinct styles of painting—the Helladic and the Asiatic, but subsequently to Eupom-

[1] Pausanias, x. 26.

[2] Photius, "Myriobiblon," Cod. 190, vol. i. p. 146, ed. Bekker; Tzetzes, "Chiliad." viii. 198; Junius, "Catalogus Artificum," v. Timanthes.

pus distinguished as the Attic and the Ionic; which, with his own style, the Sicyonic, thenceforth constituted the three characteristic styles of Grecian painting.[1]

In this Sicyonic school was accomplished the last of the great steps of Greek art, the last progression; its influence was equal over painting and sculpture. The predominant characteristic of the new school was individuality; this is evident from the advice which Eupompus gave to Lysippus. Eupompus, being consulted by the young statuary whom of his predecessors he should imitate, immediately directed his attention to the surrounding crowd, and observed, "Let nature be your model, not an artist."[2] This celebrated maxim, which eventually had so much influence upon the arts of Greece, was the first professed deviation from the principles of the generic style of Polygnotus and Phidias. Only one picture by Eupompus is mentioned by ancient writers—a victor in the gymnastic games holding a palm-twig.[3] Eupompus appears to have been more occupied with the theory of art than its practice.

Aglaophon the younger, the son of Aristophon, and the nephew of Polygnotus, likewise attained distinction in this period. He was celebrated for two pictures of Alcibiades. He is enumerated among some of the greatest painters by Cicero, who, in speaking of the general identity of the principles of art, shows that it may be variously developed, and he instances the pictures of Zeuxis, Aglaophon, and Apelles, though all different from each other, as yet all perfect in their several styles.[4]

CHAPTER VI.

PERIOD OF REFINEMENT: ABOUT 340 B.C.

Gradual ascendancy of the mere Form of Art. The development of the essential powers of Painting superseded by mere technical excellence as an end.

The time of Alexander, or the Alexandrian period, has been termed the period of refinement in painting. The characteristic of the painters of this time were more varieties of effect and execution than of any of the essential qualities of art. The differences of the various masters were chiefly in external qualities, and much the same transition from the essential to the sensuous in art took place in the schools of painting in Greece in the time of Alexander, as

[1] Pliny, "Hist. Nat." xxxv. 36.
[2] Pliny, xxxiv. 19.
[3] Pliny, xxv. 36.
[4] Cicero, "De Orat." iii. 7.

from existing specimens we know to have transpired with the schools of Italy in the seventeenth century. The principal works of the Florentine and Roman schools during their best period, when compared with the works of the Bolognese, Lombard, and Venetian painters of a subsequent period, show fully the transition spoken of, and, as far as can be judged from Greek and Roman writers, appear to illustrate the respective relative positions of the schools of Greece during the times of Pericles and Alexander. The *Form* became paramount over the *Essence*.

In painting, of which colouring is so essential a department, the characteristics of the latter period would be doubtless more generally attractive, as more generally appreciable: and we accordingly find this period represented in ancient writers as that of the highest flourish of the art.[1] Yet, as already stated, when we examine the characteristics of its various masters, we find them distinguished only for external qualities, if we except the grace of Apelles, which probably was but a happy combination of them all.

The great painters of this time were Pamphilus of Amphipolis; his pupils, Apelles and Melanthius; Protogenes of Caunus; Nicomachus and Aristides, brothers, of Thebes; Pausias of Sicyon; Nicias of Athens; Euphranor the Isthmian; Athenion of Maronea; and Theon of Samos; all of the greatest fame, and nearly all distinctively characterized, though probably on an equality in the general character of their design and execution.

Pamphilus and Melanthius were distinguished for their effective composition; Apelles for grace or *beauty*; Protogenes for elaborate execution; Pausias and Nicias excelled in light and shade of various kinds; Euphranor was distinguished for his universal excellence, or what, perhaps, may be termed academic precision; Nicomachus for boldness and rapidity of execution; Aristides for intense expression; Theon of Samos for his prolific fancy or devices; and Athenion of Maronea, forming an exception to the characteristic development of the period, was, like Euphranor, distinguished for general perfection, combined, however, with austerity of style, especially in colour. Besides these painters, the following also attained distinction: Philoxenus of Eretria; Asclepiodorus of Athens; Echion, Cydias, Philochares, Theomnestus, Pyreicus, and Antiphilus of Naucratis, extending over a period of upwards of a century.

Of some of the above painters sufficient accounts have been handed down to us; concerning others, much is still matter of mere conjecture.

The celebrated school of PAMPHILUS already mentioned, which was established in the early part of the fourth century before Christ, appears to have effected important results for the arts of Greece.

[1] Quintilian, "Inst. Orator." xii. 10.

Through his influence, says Pliny,[1] the noble or free youths of Greece were taught the art of drawing before all others. The school of Pamphilus himself was probably attended only by those who designed to follow the arts as a profession: the course of study in it occupied ten years, and the fee was proportionately high, an Attic talent (at a mean estimate about 220*l.* sterling), Pamphilus took none for less; that is, every student entered for the whole course of study, whether he actually attended the school for that time or not. Apelles, Pausias, and Melanthius were pupils of Pamphilus; but Apelles, according to Plutarch,[2] attended the school more on account of its celebrity than of any instruction that he was in need of; he had already studied in the school of Ephorus of Ephesus when he entered that of Pamphilus: the mere reputation of having studied under Pamphilus appears to have created a *prestige* or prejudice in an artist's favour. The modern history of painting is not without its parallel cases. The course of study in this school comprehended instruction in drawing,[3] arithmetic, geometry, anatomy,[4] and painting in all its branches,—encaustic, &c. Pamphilus was a kind of Leonardo da Vinci; he was the first painter, says Pliny, who was skilled in all the sciences, particularly arithmetic and geometry, without which he denied that art could be perfected. It is not very evident how these sciences are applied, especially to painting, though they are however connected with the elements of proportion and motion. By arithmetic are signified probably the relative proportions of the parts of the human figure; by geometry, their adjustment through perspective, and the laws of motion so far as they are requisite in properly representing and balancing the figure

[1] "Hist. Nat." xxv. 36. Compare Pollux vii. 128. [2] "Aratus," 12.

[3] "Graphice, hoc est pictura in buxo," that is drawing, in which the elementary process consisted in drawing lines or outlines, with the graphis, upon tablets of box; the first exercise was probably then, as now, to draw a simple line—γραμμὴν ἑλκύσαι, Pollux, vii. 128.

[4] The anatomy, probably, was more strictly the physiology of the bones and muscles from the skeleton and the living subject; for the anatomy or dissection of the dead subject, whether practised by the Greeks or not, is of little or no service to the painter or sculptor. The artist studies the forms assumed by the muscles in various action: after death the flesh becomes flaccid and the muscles lose their shape, even that which they had when in repose; and the mere knowledge of the origins and insertions of muscles could avail little towards a comprehension of their various forms on the healthy living subject. A model of the human figure with the superficial muscles exposed, and a good living subject (or model, in academical language), to show the forms and uses of the muscles on, is all that the anatomical demonstrator requires in treating the subject for artists. Among the Greeks, in consequence of their customary athletic games, excellent models must have been numerous and accessible; and to this facility is doubtless owing much of the excellence of the Greek sculpture. Antonio Pollajuolo is said to have been the first among the moderns to dissect the dead subject for the purposes of art.

under any cirumstances. Flaxman remarks on this subject,—"How geometry and arithmetic were applied to the study of the human figure, Vitruvius informs us from the writings of Greek artists, perhaps from those of Pamphilus himself:"—"A man," says he, "may be so placed, with his arms and legs extended, that his navel being made the centre, a circle can be drawn round touching the extremities of his fingers and toes. In the like manner a man standing upright, with his arms extended, is enclosed in a square, the extreme extent of his arms being equal to his height." Flaxman continues—"It is impossible to see the numerous figures, springing, jumping, dancing, and falling, in the Herculaneum paintings on the painted vases, and the antique basso rilievos, without being assured that the painters and sculptors must have employed geometrical figures to determine the degrees of curvature in the body, and angular or rectilinear extent of the limbs, and to fix the centre of gravity."

Pamphilus, like his master Eupompus, painted apparently few pictures: he was probably occupied more with the theory of art than the practice. Four only of his works are mentioned by ancient writers—the Heraclidæ noticed by Aristophanes,[1] and the three mentioned by Pliny:[2] the battle of Phlius and Victory of the Athenians; Ulysses on the raft; and a relationship, "Cognatio," perhaps a family portrait. Pamphilus left writings on painting and famous painters, but, like the works of all other ancient artists, they are lost.

NICOMACHUS of Thebes, and his younger brother and pupil ARISTIDES, were likewise two of the most celebrated painters of ancient Greece. The school of Thebes, though not particularly noticed by ancient writers, was probably little inferior to the more celebrated schools. A regulation which was in force at Thebes, is particularly worthy of notice, and appears unique of its kind. Ælian[3] says that all painters and sculptors who practised their arts in Thebes, were compelled to execute their own portraits or busts, to the utmost of their ability, as a proof of their proficiency; and that those artists whose works were considered as inferior or unworthy of their profession, should be heavily fined. Such a regulation, if impartially carried out, must have had a very beneficial effect, by intimidating inefficient persons from clogging a profession, and from degrading the public taste by unworthy productions.

Nicomachus, says Pliny,[4] was the most rapid painter of his time: he combined, however, such vigour and power with his rapidity, that Plutarch[5] compared his pictures with the verses of Homer.

1 "Plutus," 385. 2 "Hist. Nat." xxxv. 36. 3 "Var. Hist." iv. 4.
4 "Hist. Nat." xxxv. 36. 5 "Timoleon," 36.

And Cicero,[1] in speaking of the crude performances of earlier artists, instances the works of Nicomachus, Apelles, Protogenes, and Echion, as examples of perfect execution. Nicomachus's great fame, however, appears to have been of a posthumous kind, for Vitruvius[2] enumerates him among those artists who, though of the greatest ability, met with little substantial success in life. Of his numerous scholars, his brother ARISTIDES was the most distinguished; he has the reputation of having been the greatest master of expression among the Greek painters. Pliny mentions a picture at Thebes of the sack of a town by Aristides, which so impressed Alexander the Great when he saw it after the storming of Thebes, that he took it for himself, and ordered it to be sent to Pella. The chief incident of this picture is one that has been closely imitated by Nicolas Poussin in his plague of Ashdod in the National Gallery—a wounded mother was lying with her infant near her at the point of death, and the expression of her face was remarkable for the intense agony she felt lest the child should suck blood instead of milk from her breast. Aristides seems to have been much more fortunate than his brother Nicomachus, for he received apparently very high prices for his works, and after his death they rose to an enormous value. Mnason, tyrant of Elatea, paid him for a Persian battle, containing a hundred figures, at the rate of ten minæ for each figure, or a thousand minæ for the piece, not much short of 4000*l.* sterling. As the picture was a panel or easel piece (*tabula*), the figures were probably of a small size. About two centuries later, or about 146 B.C., when Corinth was destroyed by Mummius, Attalus III., king of Pergamum, gave one hundred talents for a single picture by Aristides; six times the amount paid to Aristides by Mnason of Elatea.[3] The same King Attalus bought from the plunder of Greece, a picture of Dionysus and Ariadne, by Aristides, for nearly six thousand pounds—so great a price that it excited the suspicions of Mummius, and the soldier, imagining that the work possessed some hidden value unknown to him, withheld it from Attalus, and sent it to Rome, where it was dedicated in the temple of Ceres. Pliny erroneously supposed that this was the first foreign picture which was publicly exhibited in Rome. The pictures brought by Marcellus from Syracuse, and dedicated in the public buildings of Rome, were placed nearly seventy years (B.C. 211) before the sack of Corinth by Mummius; many other works were also exhibited in Rome before those sent from Greece by Mummius.[4]

Among the pictures by Aristides at Rome there was one of a tragic

[1] "Brutus," 18.

[2] *b.* iii. *in proem.*

[3] Pliny, "Hist. Nat." xxxv. 36; vii. 39.

[4] See the author's article, Aristides of Thebes, in the "Biographical Dictionary" of the Society for the Diffusion of Useful Knowledge.

poet and a boy, which was destroyed by a picture-restorer to whom the prætor Junius had given it to clean, before the celebration of the Apollinaria. Such incidents as this, of which there are several very similar, show how little change is produced by time in the habits of civilized people. Nearly two thousand years ago there were probably as many destructive picture-cleaners as there are at the present day: not that pictures do not require cleaning, but this necessary process is too often undertaken by incompetent or not sufficiently conscientious persons.

APELLES, the Coryphæus of painters, whose career appears to have been from about 350 to 310 B.C., was, according to Pliny, a native of Cos, or, according to Suidas, of Colophon: the Apelles of Ephesus mentioned by Lucian[1] was another painter of the name who lived in Egypt more than a century later, at the court of Ptolemy Philopator, for the conspiracy alluded to by Lucian took place during the reign of this king.

Apelles is completely Pliny's hero; yet his great superiority over other painters is asserted, not shown. The *grace* for which his works are said to have been so particularly distinguished, appears to have been an external quality, and to imply almost perfect execution. This is evident from his own pretensions as recorded by Pliny. He claimed for himself the first place in grace or beauty, χαρις, venustas; he allowed that Protogenes was equal to him in all respects, save knowing when to leave off; and he admitted that he was surpassed by Asclepiodorus in *symmetry* (proportion?). "His great prerogative," says Fuseli, in his first lecture, "consisted more in the unison than the extent of his powers; he knew better what he could do, what ought to be done, at what point he could arrive, and what lay beyond his reach, than any other artist. Grace of conception and refinement of taste were his elements, and went hand in hand with grace of execution and taste in finish; powerful and seldom, possessed singly, irresistible when united." His most celebrated work was the famous Venus Anadyomene, or Venus rising out of the waters. It was painted for the people of Cos, and was placed in the temple of Æsculapius on that island, and remained there until it was removed by Augustus, who took it in lieu of one hundred talents tribute, and dedicated it in the temple of Julius Cæsar the Dictator at Rome. The beautiful goddess was represented squeezing the water from her hair, and her only veil was the sparkling shower which fell from her dripping locks. Ovid pays the Greek painter the poetic compliment of having established the reputation of Venus for beauty; for, he says, but for this picture she would have remained concealed beneath her native waters:—

[1] "De Calumnia."

"Si Venerem Cous nunquam pinxisset Apelles,
Mersa sub aequoreis illa lateret aquis."[1]

The picture received some injury on the voyage, and was in such a decayed state in the time of the Emperor Nero, that he removed it and substituted a copy of it by Dorotheus in its place: what then became of it is not known. This was about three centuries and a half after it was painted. European galleries contain many pictures much older, in a comparatively perfect state. The model for this Venus is said to have been Campaspe, a beautiful slave presented to Apelles by Alexander, as a reward for a picture of her painted by him for the King. But the composition of the figure is said to have been suggested by Phryne who entered the sea publicly as Venus at a festival of Neptune at Eleusis. Phryne going to the Bath on this occasion, is the subject of one of Turner's pictures in the National Gallery.

In portrait Apelles was unrivalled; his master-piece, according to competent judges, says Pliny,[2] was a portrait of King Antigonus on horseback. He painted Alexander several times; and for one of these portraits, or rather pictures, which was in the temple of Diana at Ephesus, Alexander gave him twenty talents of gold (upwards of 50,000*l.* sterling)—so large a sum that it was weighed, not counted, from the royal treasury. Alexander was represented wielding the lightnings of Jupiter, and his hand, says Pliny, quite stood out of the picture. Plutarch complains of the brownness of the complexion; but in a piece where fire was imitated, the tone of the picture would naturally require to be kept much lower and warmer than the light of day, and the complexion of Alexander would necessarily undergo a corresponding change. This effect and its pictorial value were overlooked by Lysippus, who criticised as a sculptor when he observed that a lance would have been much more suitable than lightning in the hand of Alexander.[3]

The limited space of this essay will not admit an enumeration of all the works of Apelles, about which many notices are preserved in ancient writers.

The story, however, of the celebrated contest of *lines* between Apelles and Protogenes, as a subject of general inquiry among artists for ages, may be here detailed at length. Apelles paid a visit to Rhodes, to see the works of Protogenes, a celebrated painter of that place, and the following is Pliny's account of the contest between the two painters on this occasion. Apelles upon his

[1] Ovid, "Art. Amat." iii. 401. See also "Trist." ii. 527.

[2] "Hist. Nat." xxx. 36.

[3] Plutarch, "Alex." 4; and "Is. et Os." 24. It was this picture that gave rise to the saying that there were two Alexanders,—the one of Philip, the Invincible; the other of Apelles, the Inimitable. Plutarch, "Fort. Alex. Mag." 2, 3.

arrival at Rhodes immediately sought out the studio of Protogenes, who happened to be from home, but an old woman was in attendance taking charge of a large panel, which was standing ready prepared upon the easel. When the old woman inquired what name she should give to her master upon his return, Apelles answered by taking a pencil wet with colour, and drawing a *line* (linea) on the panel, saying simply "*His.*" When Protogenes returned, the old woman pointed out what had happened, and the story says that Protogenes, when he saw the panel, cried out instantly, "Apelles has been here, for that is the work of no other hand;" and he took a pencil and with another colour drew upon the same line—or panel, in illâ ipsâ (*linea* or *tabula ?*)—a still finer line, and going away, gave orders to the old woman that when Apelles returned she was to show him "*that*" and tell him it was whom he sought. Apelles returned, and blushing to see himself surpassed, drew a third between or upon those two (secuit lineas) in a third colour, and attained the summit of subtilty, leaving no possibility of being surpassed.

When Protogenes returned a second time, he confessed himself vanquished, and immediately sought out Apelles.

This panel, continues Pliny, was handed down a wonder for posterity, and particularly to artists; and, notwithstanding it contained only those three scarcely visible *lines* (tres lineas), still it was the most noble work in the gallery, although surrounded by the finished paintings of the most renowned masters. It was preserved in the gallery of the Imperial Palace on the Palatine, and was destroyed by the first fire which consumed that palace in the time of Augustus, and was therefore not seen by Pliny, who must consequently have described the picture either from a written account or from some other indirect source; and it is to this circumstance, perhaps, that much of the obscurity of this subject is owing.

The interpretation of the word *linea* is not the only difficulty; whether as sketch or line, the account is equally obscure. It may be objected that if this panel contained only *three lines* upon its surface, it could scarcely be termed a noble work, much less the most noble work of the Palatine Collection (omnique opere nobiliorem), or the wonder of painters. Such a display, however dexterously the lines may be drawn, is not within the province of painting. This is the intrepretation, however, which is adopted by several antiquaries of reputation, and of all those who abide by the letter of Pliny: but the bare meaning of the word is all that it has in its favour.

If the text of Pliny will not admit of a deviation from the literal meaning, and allow us to interpret the *lineæ* as three distinct rival sketches, we may still suppose that Apelles made an outline or pro-

file of some part of the human figure according to the ancient standard of beauty, which was improved upon by Protogenes, whose line was in its turn improved upon by the second effort of Apelles, the unerring line passing both *upon and between* his own original line and the correcting line of Protogenes: thus he intersected the two former lines (secuit lineas), all three being easily distinguished, as each was executed in a distinct colour. The fact of these painters using different colours for their different *sketches* favours this interpretation, for unless the lines were intermingled, there would be no occasion for different colours—their respective merits would in the case of distinct sketches be more apparent if all executed in one colour. This appears to be the only probable interpretation of this much-discussed subject.

The *mere line* interpretation, however, is not without its merits: supposing the three lines to have been *one within the other*, and the feat to have been the accomplishment of a subtilty of line; the three colours would be equally necessary, and the third line may be strictly said to have *cut* the other two (secuit lineas). The singularity of the contest and the extraordinary nature of the production are by no means diminished, but rather enhanced by this interpretation, for it supposes a much more difficult, though a more manual feat, than that of making the mere profile of a part of the human figure, which can have required no effort from the experienced pencils of such painters as Apelles and Protogenes. But if they were three simple, nearly invisible lines, one within another, as Pliny appears to affirm, the command of hand required, as well as the excellence of the hair-pencils used to accomplish them, must have been prodigious: and a panel with such lines upon it, and such a history attached to it, may certainly have been a general object of wonder, and especially to painters, independent of its singularity.

The character of Apelles shows itself in a noble light in his conduct towards Protogenes, who was not duly appreciated by the Rhodians. Apelles, finding many of his pictures on his hands, offered to purchase them of him at his own price, but Protogenes named so low a sum that Apelles fixed fifty talents for the purchase of the whole, and allowed it to be reported at Rhodes that he intended to sell them as his own; this conduct opened the eyes of the Rhodians to the merits of their painter, and they secured the pictures for themselves at the price fixed by Apelles—upwards of 10,000*l.*

Apelles was famed for his industry: he never spent a day without exercising his pencil in some way or other (nulla dies sine lineâ). The old proverb also of "Let the cobbler keep to his last," originated, it is said, with him: it was a custom with the Greek painters

to expose their pictures when finished to the public view, in the front or in the porches of their houses, just as the Italian painter used to expose his works in his *Bottega;* and a cobbler found fault with the sandal of one of the figures of Apelles thus exposed; but perceiving it corrected on the following day, was bold enough to venture his criticism upon the leg also, when Apelles came out and indignantly told him that the "cobbler should keep to his last," which from that time became a proverb—Ne sutor supra crepidam.

The majority of the works of Apelles seem to have been portraits, or of a portrait character; his subjects seldom contained more than one or two figures. Two pictures only by him are mentioned by ancient writers as compositions of many figures; Diana surrounded by her Nymphs, in which he was allowed to have surpassed the lines of Homer, from which he took the subject; and the pomp or procession of the high priest of Diana at Ephesus. His horses, which he appears to have often introduced into portraits, were very celebrated; ancient writers tell various anecdotes attesting their excellence. Many anecdotes also are related attesting his familiarity with Alexander the Great.

Apelles used to glaze or tone his pictures with a dark transparent varnish, after they were finished: Lucian, as already mentioned, reckons him among the four greatest colourists. He survived Alexander many years, but neither the date nor the circumstances of his death are known. He left writings on the Arts.

Protogenes of Caunus, or, according to Suidas, of Xanthus in Lycia, the Rhodian painter already mentioned, was chiefly distinguished for the elaborate finish of his works. Petronius[1] says that he had observed pictures by Protogenes, elaborated to a degree of detail which gave him a kind of horror—a Greek Denner or Seybold, probably. His most celebrated picture was Jalysus and his dog, on which he is said to have been occupied for seven years. This is quite probable: Sir Thomas Lawrence has taken twice as many years over a lady's portrait; but in such case he certainly touched upon the picture only at intervals. Jalysus was the grandson of Phœbus, and apparently the patron and founder of the town of that name on the island of Rhodes. This picture was preserved in a certain part of Rhodes, and was the means of preserving the city, for Demetrius, when he besieged it, 304 B.C., respected that part of the city lest this picture should be destroyed with it.[2] Foam was represented at the mouth of Jalysus's dog, and it was accomplished by Protogenes by throwing his sponge at the dog's head in

[1] "Sat." 83.

[2] This event is somewhat variously related by different writers. Compare Pliny, "Hist. Nat." vii. 38, and xxxv. 36; Plutarch, "Demetrius," 22; Gellius, xv. 3, and Strabo, xiv. p. 965: see also Carlo Dati, "Vite de' Pittori Antichi."

a fit of ill humour, having tried over and over again in vain to produce the desired effect with his pencils. The same story is told of other animals by other painters.

Protogenes was a famous animal painter: in a picture of a Satyr reposing, with a flute in his hand, he introduced a quail or partridge, so exquisitely painted, that it took the general attention from the rest of the picture, and he obtained accordingly permission to efface it. Another of his most celebrated pictures, Nausicaa, painted at Athens, was apparently called Hemionis from the mules of her chariot.[1] A composition of the kind was on the chest of Cypselus of Corinth, at Olympia; Nausicaa and her maid were riding on mules to the waterside to wash her clothes. A picture of this subject might very naturally get the name of the Mule picture (Ἡμιονίς), if the animals were painted with extraordinary skill. Another celebrated picture by Protogenes, at Athens, was Paralus. Both the Paralus and the Hemionis (or Ammonias, as some read it) are supposed by several to have been pictures of ships; painters, however, do not paint miniature ships as accessories to large ones, and such little ships were introduced into the picture of Paralus, not by Protogenes, as Pliny says, to show his own origin, but in allusion to the distinction of Paralus as inventor of war-galleys.[2] Small ships were likewise introduced into the Nausicaa; the background was probably a view of the sea, and Protogenes had apparently studded it with a few distant vessels. This Paralus was a human figure, and Cicero[3] classes it with the most famous statues and pictures, which he would not have done if it had been the sacred ship Paralus. The origin of Protogenes alluded to, is, that he was a ship painter until he was fifty years of age: this however is altogether improbable, unless he were merely a ship decorator, and painted easel pictures at the same time. Protogenes was in Athens, and during the lifetime of Aristotle, whose mother he painted. Aristotle exhorted him to paint the exploits of Alexander, who must have been then in Asia. The time may have been about 330 or 325 B.C.: and Protogenes can certainly not have been a mere ship painter then, but must have already attained distinction, and was therefore, in accordance with this tradition, about sixty years of age. He was, however, still in his prime during the siege of Rhodes, 304 B.C.; he painted at that time one of his best pictures, the reposing Satyr already mentioned, and, according to Plutarch, he had only just then completed his Jalysus after seven years' labour. It is not very probable that he was ninety years old when

[1] Pliny, "Hist. Nat." xxxv. 36, "ubi fecit nobilem Paralum, et Hemionida quam quidam Nausicaam vocant;" with which compare Pausanias, v. 19; Homer, "Odyssea," vi. 71; and Carlo Dati, "Vite," Protogene.

[2] Pliny, "Hist. Nat." vii. 56.

[3] Cicero, "in Verr." v. 60.

he painted these pictures, and this tradition, therefore, must be erroneous, except as above explained, and has arisen probably from some misunderstanding of Pliny's.

Pliny mentions that the picture of Jalysus was painted over four times; which shows that the manner in which the ancients embodied their colours can have differed little from that adopted by most modern schools of painting. The four times of Protogenes were probably the dead colouring, a first and second painting, and, lastly, glazing with scumbling. The Jalysus was burnt at Rome, in the Temple of Peace, in the fire which consumed that temple.

EUPHRANOR the Isthmian was equally celebrated as painter and as statuary. One of his most celebrated works was a picture of Theseus, which (as already remarked) he boasted was distinguished from that of Parrhasius, in that it appeared to have been fed upon beef, while that of Parrhasius looked as if it had lived upon roses. Euphranor probably alluded to a distinction in style as well as in colour: there was the divine and the human hero; the Theseus of Parrhasius approximated perhaps too much to the divine. We have examples in both styles in the Apollo and Laocoon, or in the Antinous and the (so-termed) Discobolus of Naucydes. There are notices of many other works by Euphranor, both in painting and in sculpture: he painted in encaustic. Among his pictures are conspicuous the feigned insanity of Ulysses; the Battle of Mantinea, which happened in 362 B.C., painted for the Ceramicus at Athens; and a very celebrated assembly of the gods, of which Eustathius relates the following anecdote:—Whilst the picture was in progress, Euphranor, at a loss for a model for his Jupiter, was wandering about Athens despairing of finding one, when, as he passed the Gymnasium, he happened to hear the following lines of Homer:—

> "Kronion spoke, and gave the nod of assent with his dark eyebrows,
> And the ambrosial locks of the king were shaken
> On his immortal head," *Iliad.* i. 539.

and crying out "I have found my model," he hastened home and produced a corresponding head. Some accounts, however, say that he copied the head of the Olympian Jupiter of Phidias, which indeed well corresponds with the above description from Homer. Valerius Maximus[1] says that Euphranor having exhausted his whole power upon the head of Neptune, was driven of necessity to copy the head of Phidias for his Jupiter. A very similar criticism has been circulated about Leonardo da Vinci's Last Supper at Milan, and the one may be as unfounded as the other. The same remarks

[1] Valer. Max. viii. 11. 5; Eustathius, "ad Il." i. 529; Pliny, "Hist. Nat." xxxv. 40.

also were made on the Sacrifice of Iphigenia by Timanthes, as has been already recorded. Euphranor left writings on symmetry and on colours.

PAUSIAS OF SICYON painted likewise in encaustic, in which style he appears to have distinguished himself before either Euphranor or Nicias. He was eminent for a bold and powerful effect of light and shade, which he enhanced by contrasts and strong foreshortenings. His picture of the Sacrifice of a Bull was one of the most famous paintings of antiquity: he painted a black bull upon a light ground; the animal was foreshortened, but to show its size Pausias cast his shadow upon part of the surrounding ground: it was in the hall of Pompey at Rome in Pliny's time. It would have been a subject of the highest gratification to have been enabled to compare this ancient sacrifice with an equally celebrated sacrifice of modern times—Raphael's cartoon of Paul and Barnabas at Lystra, now at Hampton Court. Pausias was a distinguished flower-painter: L. Lucullus bought at Athens a copy of a picture by him of his wife or mistress Glycera wreathing a garland of flowers, for two talents, or about 450*l.* sterling; an enormous price for a copy of a single figure with a wreath of flowers.

NICIAS OF ATHENS, another great encaustic painter, was likewise celebrated for his chiaroscuro, and for delicacy of execution, especially in pictures of females. His masterpiece was a picture of the Region of the Shades, from the Odyssey of Homer, which he declined to sell to Ptolemy I. of Egypt,[1] although he offered him the enormous sum of 60 talents for it, about 14,000*l.*; he presented it to the city of Athens. He was at this time old, and probably rich. Ptolemy ascended the throne of Egypt 306 B.C., and Nicias nearly half a century before was employed by Praxiteles to paint some of his marble statues. Praxiteles was probably one generation the senior of Nicias, but certainly not more; and Nicias may have been about seventy years of age at the close of the fourth century B.C., or when he refused to sell his "Necromantia Homeri" to Ptolemy, which may have been somewhere about or a little before 300 B.C. Pliny intimates a doubt whether the Nicias of Praxiteles and the celebrated Nicias were the same artist; and Sillig in his "Catalogus Artificum" has concluded that they cannot be the same. Only one Nicias, however, is known and spoken of by ancient writers; and the only ground for doubting the identity of person here, is Pliny's unsatisfactory method of assigning their dates to artists and their scholars, mentioning a single year or olympiad for each, which, vaguely expressed as it always is, may not give us the exact time of an artist within half a century: he may have lived

[1] Plutarch, "Mor. Epicurus," 11.

fifty years before or after the date which Pliny gives, although wel known and active in the given year.

Pliny[1] relates that Praxiteles being asked which of his marble statues he preferred, answered—"Those which Nicias had had a hand in," so much did he attribute to his *circumlitio*. This word *circumlitio* has been variously interpreted: Fuseli supposed it signified the outlining of the clay model; but Pliny is speaking of marble statues, and the circumlitio must have been some superficial application, and cannot imply a correction of form. The question is also about a process which marble statues have undergone at the hands of a painter, at least Pliny understood it as such. Cicero has "Persæ mortuos *cera circumlitos* condunt."[2]

There is a very great prejudice against the idea that the Greeks painted their statues; that they did so, however, is an indisputable fact, though it may have been far from a universal practice. The statue painters, *οἱ ἀνδριάντας γραφοντες*, as they are termed by Plato,[3] are more definitely spoken of by Plutarch[4] as *Ἀγαλμάτων ἔγκαυσται*—the encaustic painters of statues; and the art itself as *Ἀγαλμάτων ἔγκαυσις*, showing beyond question that statues were coloured in encaustic. The Greek statues seem to have been sometimes entirely painted in accordance with nature, which appears from the following words of Plato: he observes, in speaking of statue painters, as given above:—"It is not by applying a rich or beautiful colour to any particular part, but by giving every part its local colour, that the whole is made beautiful." From which I conclude that the Greek sculptors were by no means afraid of giving a full natural effect to their statues, and that they did not timidly tint them, making them neither one thing nor the other, but that they painted them boldly. That it was not, however, a general practice to paint the marble entirely is evident from the conversation between Licinus and Aristratus, in the dialogue of the portraits, or Panthea, in Lucian;[5] from which it is plain that the Venus of Cnidus, by Praxiteles, and other celebrated statues, were not painted, though parts may have been coloured, and the whole body covered with an encaustic varnish. We may infer, therefore, in this case, that the *circumlitio* of Nicias, applied to some of the marble statues of Praxiteles, was neither more nor less than the *ἀγαλμάτων ἐγκαυσις* of Plutarch, and that Nicias was accordingly an *ἀγαλμάτων ἐγκαυστής*, or painter of statues, in his youth. In his *circumlitio* the naked form was occasionally probably merely varnished, the colouring being applied only to the eyes, eyebrows, and lips; to the hair, the draperies, and the various ornaments of dress; and there can be little doubt

[1] "Hist. Nat." xxxv. 40. [2] "In Tusc." i. 45. [3] "De Republ." iv. 420, c.
[4] "De Glor. Athen." 6. [5] "Imag." 5—8.

that marble statues, especially of females, must have had a very beautiful appearance when well coloured in this way.[1]

Nicias was, according to Pausanias,[2] the most excellent animal painter of his time. He was honoured with a public funeral, and was buried on the road from Athens to the Academy, the cemetery of all great Athenians. He was a very studious, and appears to have been an absent man. Ælian[3] says he sometimes forgot to take his meals.

ATHENION OF MARONEA, who was also an encaustic painter, was compared, and by many preferred, to Nicias; but he died young, or, says Pliny, he would have surpassed all men in painting.[4] He was more austere in his colouring than Nicias, and appears to have attempted a combination of the style of his own age with the generic style of Polygnotus and Phidias. A picture of a groom with a horse, by Athenion, is mentioned by Pliny as a very remarkable painting.

ASCLEPIODORUS OF ATHENS is ranked by Plutarch[5] with Euphranor and Nicias, and is mentioned by him as one of those artists who have done honour to their country. He was particularly distinguished for symmetry or proportion; but it is difficult to say what is exactly meant by symmetry in this case. Asclepiodorus painted pictures of the Twelve Gods for Mnason, the tyrant of Elatea, already mentioned, for which he was paid one hundred minæ each, or upwards of a thousand guineas for each figure.[6]

ECHION also is mentioned by Pliny and Cicero as a famous painter; the latter appears to rank him with Polycletus.[7] He was distinguished for a picture of a marriage, of which some have supposed the so-called Aldobrandini marriage to be a copy.

Pliny speaks of the picture as a "Bride, remarkable for her expression of modesty." The same may be said of the bride in the Aldobrandini marriage, now in the Vatican, as regards the general pose of the figure; but this picture is, notwithstanding all that has been written about it, a mere sketch. It is executed with great freedom, but is probably simply some skilful decorator's version of a celebrated easel picture, such as the "Bride" of Echion; just as the "Battle" of Alexander and Darius, executed in mosaic in the *casa del Fauno* at Pompeii, may be a reproduction of the "Battle" by which Philoxenus of Eretria made himself celebrated.[8]

[1] The article NICIAS in the Supplement to the "Penny Cyclopædia," and in the "English Cyclopædia," contains an account of all the known works of Nicias.

[2] vii. 22. [3] "Var. Hist." iii. 31. [4] "Hist. Nat." xxxv. 40.

[5] "De Glor. Athen." 2. [6] Pliny, "Hist. Nat." xxxv. 36.

[7] Pliny, *l. c.*; Cicero, "Brutus," 18; "Parad." v. 2.

[8] Pliny, "Hist. Nat." xxxv. 36; Nicolini, "Quadro in musaico scoperto in Pompeii;" Mazois, "Pompei," iv. 48, 49.

Though not nearly so important as a composition as this mosaic, the "Aldobrandini Marriage" is one of the most valuable relics of ancient painting. It was discovered on a ruined wall in the time of Clement VIII., in the beginning of the seventeenth century, at Rome, near the Arch of Gallienus, on the Esquiline. It was sawed from the wall for the Cardinal Aldobrandini, and, after being restored by Domenico del Frate, was placed in the Aldobrandini villa on the Quirinal, whence its present name. In 1818 it was purchased for 10,000 scudi (about 2000 guineas) by Pius VII., and added to the Vatican collections. It is a simple composition of ten small figures, arranged much as an ordinary bas-relief, representing three distinct scenes: in the centre is the Bride seated on a bed with another female, who is speaking to her, while the Bridegroom, crowned with ivy, is seated on a stool at the end of the bed with his head turned towards the bride; on the spectator's left are attendants preparing a bath, and on the right, musicians singing the Epithalamium or wedding song.[1]

THEON OF SAMOS, distinguished as Quintilian informs us for his fanciful inventions—*φανταστικαί*, is likewise ranked by him among the great painters of Greece, though Pliny places him among the second class. Ælian gives a spirited description of a young warrior painted by Theon, who has hastily armed himself with his sword and shield and is rushing to the combat; but before showing the picture Theon had a trumpeter to sound a charge; he then drew aside a curtain and exposed his warrior.[2]

CHAPTER VII.

THE DECLINE: THE ANCIENT GENRE PAINTERS: FROM ABOUT 300 B.C.

PAINTING was said among the Romans to have flourished chiefly during the period of Alexander and his successors; yet during the period of the immediate successors of Alexander—a very sensible decay also had taken place in the art. The causes of the decline are evident. The political revolutions with which Greece was convulsed, and the dynastic changes which ensued, were perhaps the principal obstacles to further great efforts in art; the more intelligent and wealthy classes being probably either engrossed by

[1] Engraved by P. S. Bartoli: Platner and Bunsen, "Beschreiburg der Stadt Rom," II. ii. 10; Müller, "Denkmäler der Alten Kunst," pl. 43.

[2] "Var. Hist." ii. 44.

politics or engaged in war. The public buildings also were at this period rich to overflow in works of art, almost even to the exhaustion of the national history and mythology; and thus the very source of the arts themselves, the public demand, was virtually dried up. New rulers also must have found the transfer of already renowned works a more expeditious mode of adorning their halls and palaces, and likewise less hazardous, than the more tardy alternative of commissioning the living artists for new and original productions. Thus many artists probably changed their pursuit, others doubtless had recourse to various expedients in order to attract attention, which they could only do by novelty or variety. If the temples and public buildings were full, the private dwellings of the wealthy still afforded an inexhaustible field for the painters of small pictures and popular subjects. Inferior classes of art became predominant, and even wholly new styles developed themselves, and characterised the period. High art, however, though suborned, was still far from being extinguished for several centuries from this time: there appear to have been some few eminent Greek painters down to the latest times of Grecian history. Among the Romans the higher branches of painting were scarcely cultivated at any time. The falling off was not so much in mere technicalities as in the spirit of art; the artists of this day doubtless drew as well and coloured as well as those of the earlier times. Works of the highest class in sculpture were still produced at Rhodes: the Antinous, the Laocoon, the famed Torso of Apollonius in the Vatican, are all works of a late date. It was the general debasement of taste and public morals that fostered their decline, though pornography or obscene painting was not limited to the Romans; it prevailed at no particular period in Greece, but was apparently tolerated at all times: Parrhasius, Aristides, Pausanias, Nicophanes, Chaerephanes, Arellius, and others were *πορνογράφοι*. In the time of the Romans, however, this species of painting was practised with the grossest licence.[1]

Among the characteristic styles of this period were caricatures, and what the Greeks termed rhyparography, which is almost equivalent to the French *Genre*, and expresses well the distinguishing characteristics of the Dutch school of painting. Of this time was PYREICUS, the most famous of all the Greek *genre* painters: he painted barbers' shops, cobblers' stalls, shell-fish, and eatables of all kinds. And although in so humble a province, he obtained a great name through the skill and truth of his representations; his small panels being more valuable than the large pictures of many eminent masters.

[1] Athenæus, xiii. p. 567 b; Plutarch, de aud. Poët, 3; Pliny, xxxv. 37; Propertius, ii. 6; Suetonius, "Tib." 43, and Vit. Hor.

"Pyreicus parva vindicat arte locum,"

says Propertius. He was called Rhyparographos (ῥυπαρογραφος), from the meanness of the subjects illustrated by his pencil; ῥυπαρογραφία is literally *dirt-painting*. Thus, without reflecting upon modern *genre-painting*, the term *genre*-painter, or "peintre du genre bas,"[1] owes its origin to the same sentiment which established the Greek term rhyparographos. The subjects of such painters, taken from the ordinary objects and incidents of the commonest life, were essentially mean compared with the religious, poetic, historic, or heroic subjects of the renowned masters hitherto. ANTIPHILUS, a native of Egypt, was likewise a *genre* painter, but he was also distinguished for pictures in the highest departments of art; he had great facility. As specimens of his *genre* pictures may be mentioned—a boy blowing a fire, with the light reflected upon the objects around; and a room full of dressmakers. Antiphilus is the painter who through jealousy accused Apelles of Ephesus, then, after 222 B.C., residing at the court of Ptolemy Philopator, of being concerned in the conspiracy of Theodotus, governor of Cœle-Syria. Upon the innocence of Apelles being established, Ptolemy presented him with 100 talents, and condemned Antiphilus to be his slave. Apelles was, however, not satisfied with this reparation, but when he returned to Ephesus he painted his celebrated picture of Calumny, in which Ptolemy played a principal part. Lucian, who saw this picture, thus describes it[2]:—"On the right hand was the sitting figure of a man, with ears very much like those of Midas, holding out his hand to Calumny, yet at a distance, who was approaching him. Near him, on each side, stood a female figure, representing Suspicion and Ignorance. Calumny was represented as a beautiful maid, but with a most malicious expression; in her left hand she bore a burning torch, while with her right she was dragging along a young man by the hair, who was extending both his hands towards heaven; she was preceded by Envy, as an emaciated man, and followed by two females, representing Deceit and Artifice. In the back-ground was Repentance weeping, and Truth approaching her."

Painting was applied also among the Greeks to the ordinary decoration of furniture, and it would appear even by distinguished painters, as among the Italians in the sixteenth century: for PHILOCHARES, the brother of the orator Æschines, who is ranked by Pliny among distinguished artists, is contemptuously termed by Demos-

[1] Millin, "Dictionnaire des Beaux Arts," vol. iii. p. 160.

[2] "De Calumniâ," or περὶ τοῦ μὴ ῥαδίως πιστεύειν Διαβολῇ, ed. Hemsterhusius, iii. 127. Sandro Botticelli and some other modern painters have reproduced this composition from Lucian's description; there is an example by Federigo Zucchero at Hampton Court.

thenes *a painter of perfume pots and tambours*—ἀλαβαστροθήκας καὶ τύμπανα.[1]

Of the few painters who still maintained the dignity of the dying art, the following may be mentioned: Mydon of Soli; Nealces, Leontiscus, and Timanthes, of Sicyon; Arcesilaus, Erigonus, and Pasias, of uncertain country; and Heracleides, a Macedonian.

The school of Sicyon, to which the majority of the distinguished painters of this period belonged, is particularly noticed by Plutarch,[2] as the only school which still retained any traces of the purity and the greatness of style of the art of the renowned ages. It was already the fashion to speak of the inimitable works of the great masters, yet apparently only as objects to be praised, not to be imitated. Works with great names attached to them then, as now, realized enormous prices, for many princes vied with each other in the value of their collections. Ptolemy Soter employed agents in Greece to purchase the pictures of celebrated masters, and Plutarch mentions also that Aratus bought old pictures, especially those of Apelles and Melanthius, and sent them as presents to Ptolemy III. of Egypt, to concilitate his favour, and induce him to join the Achæan league.[3] Athenæus[4] mentions the pictures of Sicyonian masters which contributed to the pomp and display of the celebrated festival of Ptolemy Philadelphus at Alexandria.

Greece had now to undergo what Italy has undergone for already several centuries, contemporary art was sacrificed in a great measure to past reputations, and as collectors spent large sums on the old masters, there was necessarily less patronage for the new. No doubt the chief causes of the decay of ancient painting were political, much more than moral, though these contributed. With the pictures the artists also had to migrate, and the stability and prosperity of the old schools was necessarily broken up. Even at Sicyon the respect for art was not sufficiently great to protect a collection of the portraits or pictures of the tyrants of that city against the zeal of Aratus. One only, and that but partially, was saved—"Aristratus tyrant of Sicyon, standing by the Chariot of Victory," by the painter Melanthius: Nealces saved the "Victory" by painting a palm-tree over the figure of Aristratus.[5] Aratus died 213 B.C.

The spoliations of Greece, of the Grecian kingdoms of Asia, and of Sicily, continued uninterruptedly for about two centuries, yet according to Mucianus, says Pliny,[6] such was the wealth of Greece

[1] "Fals. Legat." p. 415, Reiske. [2] "Aratus," 12.

[3] Plutarch, "Mor. Epicur." 11; and "Aratus," 12. A more circumstantial account of this period of the history of painting is given in the author's article on Painting already referred to in the "Dictionary of Greek and Roman Antiquities."

[4] v. p. 196. e. [5] Plutarch, "Arat." 13. [6] "Hist. Nat." xxxiv. 17.

in works of art, that Rhodes alone still contained upwards of 3000 statues, and there could not have been less at Athens, at Olympia, or at Delphi.

CHAPTER VIII.

ROMAN PAINTING: PORTRAITS: DECORATIVE ART.

ROME was more distinguished for its collections than for its artists; there was not a single Roman painter of great name, though many Greek artists were assembled at Rome. The destruction of Corinth by Mummius, 146 B.C., was in the first respect a great event for Rome, for from that time forth, for two or three centuries, Rome almost drained the ancient world of its works of art. This system adopted by the Romans of plundering Greece of its pictures and statues, reprobated by Polybius, was not without precedent even among the Greeks themselves. The Carthaginians before them, had plundered all the coast towns of Sicily; and the Persians, and the Macedonians, carried off all works of art as the lawful prize of conquest. The Roman conquerors at first plundered with some degree of moderation, as Marcellus at Syracuse and Fabius Maximus at Tarentum, who carried away no more works of art than were necessary to adorn their triumphs or decorate some of the public buildings. The works brought by Marcellus from Syracuse, and displayed at his triumph, 211 B.C., were the first productions of the class, according to Plutarch,[1] which were brought to Rome, and were the promoters of that taste for pictures and statues in their public buildings, which eventually became an absorbing passion with many distinguished Romans. At first, however, Marcellus was accused of having corrupted the public morals by his introduction of such works, since from that period, says Plutarch, the people of Rome, it was alleged, wasted much of their time in disputing about arts and artists. Marcellus, however, gloried in the fact, and boasted, even before Greeks, that he was the first to teach the Romans to esteem and to admire the exquisite productions of Greek art.

Pliny tells us that painting was early cultivated by the Romans: the head of the noble house of the Fabii acquired the surname of Pictor, from his skill in this art, 304 B.C. Pacuvius also, the tragic poet (180 B.C.), was a painter. Afterwards, says the same writer, the art was not practised by *polite hands* (*honestis manibus*) among the

[1] "Marcellus," 21, 30. Livy, xxvi. 21. Clinton, "Fasti Hellenici."

Romans, except perhaps in the case of Turpilius, an amateur of his own time, who executed some good pictures at Verona.

The various triumphs of Roman generals gradually familiarized the Roman people, both gentle and simple, with works of art, and naturalized the love of possessing such productions.

When Paullus Æmilius had conquered Perseus, 168 B.C., he commanded the Athenians to send him their most distinguished painter to commemorate his triumph, and their most approved philosopher to educate his sons; the Athenians replied that they were both comprised in the same individual, and recommended METRODORUS, the painter, and a native Athenian. Plutarch tells us that after his first consulship, 182 B.C., Paullus was so desirous of educating his sons in the arts of Greece, that he entertained both painters and sculptors in his house expressly for that purpose. Even before this time it had become the fashion for Greek artists to visit Rome. Livy[1] expressly mentions them as being present at the ten days' games appointed by Fulvius Nobilior, 186 B.C.

At the triumph of Paullus Æmilius over Perseus, in the year 167 B.C., so numerous, says Plutarch, were the works of art which he had carried off from Macedonia, that the pictures and statues borne in the procession filled 250 waggons, and the spectacle lasted the entire day.

As a people the Romans can scarcely be considered patrons of the arts, notwithstanding the general richness of their architecture. The words above quoted from Pliny show that the practice of painting, as a profession, was not considered the work of *polite hands*. Roman sculpture is characterized by its bad taste, being chiefly used for mere military records, and their painting a vulgar display of gaudy colouring, notwithstanding the city was crowded with the finest productions of ancient Greece.

Rome was, about the end of the republic, full of painters. They were, however, almost exclusively portrait painters and decorators. Marcus Ludius, in the time of Augustus, was a very celebrated decorator of halls and corridors; he painted landscapes, generally enlivened by figures appropriately occupied according to the situation of the picture. There were at this period only two distinguished painters in high art, TIMOMACHUS of Byzantium, and AËTEON, of whom Lucian has given an account, and with whom he was contemporary.[2] A picture by Aëteon of the Marriage of Alexander and Roxana, when exhibited at Olympia, so pleased Proxenidas, one of the judges at the games, that he chose the painter for his son-in-law. Julius Cæsar purchased two pictures by Timomachus at an enormous price; but whether Timomachus was living at the time

[1] xxxix. 22.

[2] Lucian. "Herodotus," or "Aëteon."

is doubtful. The two pictures were an Ajax, and Medea meditating the destruction of her children.[1]

Julius Cæsar, Agrippa, and Augustus were among the earliest great patrons of artists. Suetonius[2] informs us that Cæsar expended great sums in the purchase of pictures by the old masters.

There are three distinct periods observable in the history of painting in Rome. The first or great period of Greco-Roman art may be dated from the conquest of Greece to the time of Augustus, when the artists were chiefly Greeks. The second, from the time of Augustus, until Dioclesian; or from the beginning of the Christian æra to the latter part of the third century, during which time the great majority of Roman works were produced. The third comprehends the state of the arts during the Exarchate; when Rome, in consequence of the foundation of Constantinople, and the changes it involved, suffered similar spoliations to those it had previously inflicted upon Greece. This was the period of the total decay of the imitative arts among the ancients; though the Byzantine school was a Christian development from what remained of the heathen art. As already observed, Roman painting was chiefly characterized by portraiture. It is the earliest age of which we have any notice of portrait painters as a distinct class (*Imaginum Pictores*).

There is probably no use of portraits, of which we do not find mention among the Romans; and they employed them in several ways to which we have no record of similar uses since. It was an early practice among the Greeks and Romans for warriors to have their portraits engraved upon their shields. These shields were dedicated in the public temples, either as trophies or as memorials of the deceased.

From the time of Pericles, and especially during the period of Alexander and his successors, portraits were common among the Greeks also: the art of portraiture is of course coeval with painting itself; some very early examples have been already noticed. Statues and portraits were, at an early period, decreed by the Greeks, as public testimonials in honour of distinguished deeds, as to Harmodius and Aristogiton; and the same honour was awarded to those who had been thrice victors at the Olympic games.[3]

Alcibiades exhibited at Athens two portraits of himself, by Aglaophon, after his return as victor at the Olympic games: in one he was represented lying on the knees of Nemea, in the other he was being crowned by Olympias and Pythias.[4] Much stress is laid upon the *beauty* of Alcibiades in the former picture, but no allusion is made to the *resemblance*, which appears to have been a matter of secondary

[1] Pliny, "Hist. Nat." xxxv. 40; Ovid, "Trist." ii. 525.
[2] "Julius Cæsar," 47.
[3] Pliny, "Hist. Nat." xxxiv. 9.
[4] Athenæus, xii. p. 534; Plutarch, "Alcib." 16.

importance until a comparatively late period among the Greeks. It was on this account probably that it was not unusual or difficult to make portraits and iconic figures of distinguished men after their death. Pliny[1] says that Lysistratus of Sicyon, the brother of Lysippus, invented the taking of casts from the life, and was the first to make resemblance the principal object of a portrait or bust; before his time, beauty engrossed the artist's chief attention. We recognise here a modern principle also in practice, though not professedly, and one which experience has shown gives more satisfaction than the rational innovation of Lysistratus.

Likeness was, of course, a matter of easy attainment to the skilful. Pliny relates an instance in which the ability of the great Apelles was of signal service to him when in Egypt. Ptolemy Soter and Apelles, during the life of Alexander, were not on good terms: and when the painter was afterwards forced by bad weather to put into the port of Alexandria, during the reign of Ptolemy, in Egypt, some of the great painter's rivals, aware of the antipathy Ptolemy had to Apelles, induced the king's clown to invite the painter to sup with the king. He accordingly went, much to the surprise and indignation of Ptolemy, who angrily demanded by whose authority he had ventured into his presence. Apelles, though unable to answer, unabashed, seized an extinguished coal from the hearth, and in an instant sketched a man's face upon the wall, in which Ptolemy, even from the first lines, immediately recognised the features of his buffoon, and the painter was thenceforth received into favour with the king.

There was, perhaps, no class of portraiture that was not practised by the Greeks: they had their satirists and their caricaturists. A painter otherwise unknown, of the name of Clesides, residing at Ephesus, considering himself neglected by the Court, painted Queen Stratonice waltzing with a fisherman, with whom there was a report that she was enamoured, and having hung the picture up in a public place he escaped from the port by sea. The queen, however, far from being offended, was delighted with the likeness of herself and partner, and gave orders that the picture should not be removed.[2]

Bupalus, a sculptor or painter of Chios, is said to have fallen a victim to his own graphic satire. It is related that the poet Hipponax, who was extremely ugly, was in love with the artist's daughter, but Bupalus would not let him have her: whereupon the poet wrote some satirical verses upon him, which Bupalus retaliated by putting up a portrait of Hipponax in a public place,—like him, yet sufficiently ugly and deformed to cause common ridicule. This,

[1] "Hist. Nat." xxxv. 44.

[2] Pliny, xxxv. 40.

Hipponax revenged by such pungent iambics that Bupalus, according to the story, hanged himself; and "the bitter enemy of Bupalus" seems in after ages to have been a sort of title of Hipponax: Horace mentions him simply by that designation, "Acer hostis Bupalo."[1]

Pliny[2] makes some curious observations on portraits. He says that in olden time, that is, compared with his own day, portraits were made to resemble the original as much as possible both in colour and in form; a custom in his time grown quite obsolete. And we have instead, he continues, shields and escutcheons of brass, with portraits inlaid in silver, which have neither life nor individuality. Now all men think more of the material in which their likenesses are made, than of the art, or the resemblance. The effigies they leave behind them are rather images of their wealth, than of their persons. Thus it is that noble arts decay and perish.—With our ancestors it was very different: their halls were not filled with either strange images of brass or of stone, but with the lively portraits of themselves and their forefathers in wax, exact similitudes.

These portraits so pathetically regretted by Pliny were wax busts, and they were preserved in wooden shrines in the most conspicuous parts of the house. The custom therefore so minutely described by Polybius[3] seems to have grown into disuse before Pliny's time. Polybius says—"Upon solemn festivals, these images are uncovered, and adorned with the greatest care. And when any other person of the same family dies, they are carried also in the funeral procession, with a body added to the bust, that the representation may be just, even with regard to size. They are dressed likewise in the habits that belong to the ranks which they severally filled when they were alive. If they were consuls or prætors, in a gown bordered with purple: if censors, in a purple robe: and if they triumphed or obtained any similar honour, in a vest embroidered with gold. Thus apparelled, they are drawn along in chariots preceded by the rods and axes, and other ensigns of their former dignity. And when they arrive at the forum, they are all seated upon chairs of ivory; and there exhibit the noblest object that can be offered to a youthful mind, warmed with the love of virtue and of glory. For who can behold without emotion, the forms of so many illustrious men thus living, as it were, and breathing together in his presence? Or what spectacle can be conceived more great and striking? The person also that is appointed to harangue, when he has exhausted all the praises of the deceased, turns his discourse to the rest, whose images are before him; and, beginning with the most ancient of them, recounts the fortunes and exploits of every

[1] Horace, "Epod." ode vi.; Pliny, "Hist. Nat." xxxvi. 5; Junius, "Catalogus Artificum." [2] "Hist. Nat." xxxv..2. [3] vi. 53.

one in turn. By this method, which renews continually the remembrance of men celebrated for their virtue, the fame of every great and noble action becomes immortal; and the glory of those, by whose services their country has been benefited, is rendered familiar to the people, and delivered down to future times." (Hampton's Translation.)

They had also the statues and portraits of authors in the public libraries: the portraits of authors were placed over the cases which contained their writings; and below them chairs were placed for the convenience of readers.[1] Suetonius[2] mentions the statues and portraits of authors in libraries on many occasions in the Lives of the Emperors, and notices several edicts respecting the placing of them. Marcus Varro took great delight in portraits, and seems to have invented some method of multiplying them. Pliny's allusion, however, to the fact is so very concise, that it is scarcely safe to venture upon any explanatory conjecture as to the means. He made (*aliquo modo*) and inserted in his writings the portraits of seven hundred distinguished men, and dispersed them to all parts of the world: and this he did for the gratification of strangers. Pliny[3] appears here clearly to speak of more than one set of portraits, and they must have been, therefore, either repeatedly copied in sets or printed, and if so, possibly from wooden cuts, though this is scarcely probable, or something of the kind would have been handed down, if not to our own day, at least for a few centuries, so that some traces of such an art would appear in the earliest manuscripts. Portraits were sometimes prefixed to the writings of authors; Martial[4] mentions one of Virgil, which was prefixed to a manuscript of his works.

Cassiodorus,[5] in alluding to the extraordinary wealth of Rome in respect to its works of art, and bringing it into comparison with the Grecian world and its wonders, seems to be at a loss for an expression, and simply says that Rome was one vast wonder. Notwithstanding all this wealth, however, such was the corrupt state of taste, that painting was almost left to be practised by slaves, and the painter was estimated by the quantity of work that he could do in a day. Juvenal[6] speaks of an artist or a painter as a slave or household domestic:—"Some bow-backed artificer or other, who can paint many faces in a short time."

We may safely assume that we have an adequate illustration of the kind of painting referred to by Juvenal, and the debased art deplored both by Vitruvius and Pliny, in the ordinary wall-decorations so fortunately preserved for us by the ashes of Mount Vesuvius at Pompeii.

[1] Pliny, "Hist. Nat." xxxv. 3, 4, 40; Cicero, "Ad Attic." iv. 10.
[2] Suetonius, "Tib." 70, 26; "Calig." 34. [3] "Hist. Nat." xxxv. 2.
[4] xiv. 186. [5] "Variarum," iii. 15. [6] "Sat." ix. 145.

CHAPTER IX.

ANCIENT REMAINS; METHODS; COLOURS USED.

Picture representing a domestic Supper-party. Pompeii.

THE paintings of Pompeii and Herculaneum have incontestably tended rather to lower the reputation of the ancient painters than otherwise, in the estimation of the world generally, though the competent judge will find, upon a judicious examination, the confirmation of ancient criticism in these remains; for they contain many great beauties, especially in composition, though they are evidently the works of the inferior artists of an inferior age. To judge, however, of the ancient masterpieces of art from such specimens, is tantamount to estimating the great works of modern ages by the ordinary patterns on common crockery and French paper-hangings, to which the immense superiority of the designs on the vases and other ancient remains is some index of the excellence of those great works of antiquity which are uniformly praised by ancient writers.

These remains of painting at Pompeii and Herculaneum, the style of the paintings of which is condemned in strong terms by Pliny and Vitruvius, nevertheless induced Sir Joshua Reynolds to form a very high opinion of ancient painting. He says, "From the various ancient paintings which have come down to us, we may form a judgment, with tolerable accuracy, of the excellences and the defects of the arts among the ancients. There can be no doubt

FROM THE "HOUSE OF THE FEMALE DANCERS." (POMPEII.)

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but that the same correctness of design was required from the painter as from the sculptor; and if what has happened in the case of sculpture, had likewise happened in regard to their paintings, and we had the good fortune to possess what the ancients themselves esteemed their masterpieces, I have no doubt but we should find their figures as correctly drawn as the Laocoon, and probably coloured like Titian.[1] The mosaic of the Casa del Fauno, discovered in 1831, and supposed to represent the battle of Issus or some other of Alexander's battles, is the most valuable discovery that has yet been made respecting the *composition* of the ancient painters: it shows also a thorough understanding of perspective and foreshortening, and is probably the copy of some celebrated picture.

The common neglect of perspective found in the mass of the Pompeian decorations must be attributed more to the inferior rank and carelessness of the decorator, than to any insufficiency in the state of ancient painting itself. We occasionally find a proper attention to perspective in very ordinary works. We know that the Greeks were acquainted with this science from a passage in Vitruvius,[2] who tells us that when Æschylus was exhibiting tragedies at Athens, Agatharcus made a scene, and left a treatise upon it. By the assistance of this, Democritus and Anaxagoras wrote on the same subject, showing how, by the extension of lines from a fixed point of sight, painted scenes might have the appearance of reality, and though painted on a flat vertical surface, some parts should seem to recede, and others to come forward.

Clisthenes of Eretria, Serapion, Eudorus and others are mentioned as scene-painters.

The pictures found at Pompeii and other places are painted in common distemper, and in a harder and more durable kind, in water-colours, called by the Italians *a guazzo;* it is a species of distemper, but the vehicle or medium, made of egg, gum, or glue, completely resists water, and the impasto is surprisingly solid. It appears that no veritable fresco painting has been yet discovered, though the plain walls in many cases, especially in the better houses, and those serving as grounds for pictures, are coloured in fresco.

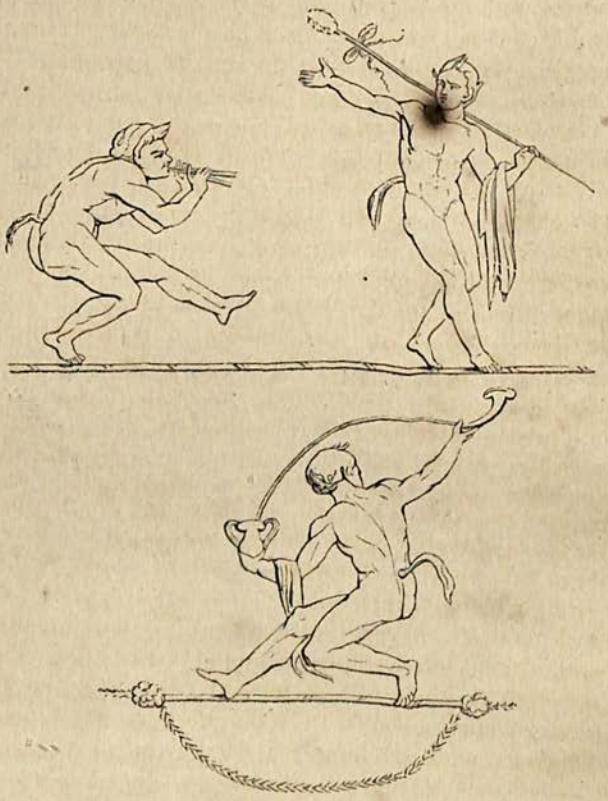
Vitruvius[3] describes the method of preparing these fresco walls, and says that they were often varnished, in the Greek fashion, with wax. And they employed with wax several resins, as sarcocolla, mastich, turpentine, amber, and frankincense or olibanum: they had likewise a black and a white asphaltum.[4]

The Greeks painted also with a medium of wax, but so pre-

[1] "Notes to Fresnoy," 37. [2] vii. "Praef." [3] vii. 9.

[4] See the article *Painting* in the Dictionary of Greek and Roman Antiquities, 1842.

pared as to enable the colours to be used with water. Wax becomes a water-colour medium when boiled with sarcocolla or



Funambuli or Dancing Fauns. Pompeii.

mastich, in the proportion of five of mastich with two of wax,[1] so that the ancient *cerœ* or wax-colours may have been water—as well as encaustic—colours. Turpentine, also used by the ancient painters, may be made a water-colour vehicle by mixing it with white of egg. Fig-milk, or sap, was likewise a vehicle of the ancient painters. They do not appear ever to have used oil for painting, though they tempered their encaustic wax varnish with oil.

The method of preparing wax, *cera Punica*, as they termed it, was by boiling the ordinary yellow wax, or Punic wax, three several times in fresh sea-water, with a little nitre: it was then covered with a thin cloth and placed in the sun to dry.[2] Wax thus prepared was the ordinary material with which the colours of the

[1] Abbato Requeno, "Saggi sul ristabilimento dell' Antica arte dei Greci e Romani Pittori.' Parma, 1787.

[2] Pliny, xxi. 49; Dioscorides, ii. 105.

Greek painters was mixed, and, as explained, it served for an encaustic or a water-colour vehicle, as required.

Encaustic was considered the most durable method, among the Greeks, but was not much practised by the earlier painters; it was not generally adopted until after the time of Alexander.

In encaustic painting the wax colours were burnt into the ground by means of a hot iron (called cauterium) or pan of hot coals being held near the surface of the picture; the mere process of *burning in* constituting the whole or chief difference between encaustic and the ordinary method of painting with wax colours. The ancients painted on wood, clay, plaster, stone, parchment, and canvas. Canvas was, according to one account, not used until the time of Nero; and though this statement appears to be doubtful, the use of canvas was most probably of late introduction, as there is no mention of its having been employed by the Greek painters of the best ages. Nero had his portrait painted on canvas 120 feet high, and Pliny notices it as one of the insanities of his time.

Among the various methods of painting of the ancients, mosaic claims a place. The *Pictura de Musivo*, or *Opus Musivum*, was very largely practised by the Greeks and Romans; the British Museum contains some valuable specimens of Roman which have been discovered in this country. It appears to have been used chiefly for floors, and we have examples of elaborate figure pieces even, applied to such decoration, though this is certainly not a legitimate use of such work, for it violates every principle of æsthetics. The ancients practised various kinds of mosaic, and there was one species, the *Lithostrotum*, as distinguished from the *Musivum*, which was expressly fitted for floors, as it was simply a flat geometrical decoration, and which therefore when applied to a floor offended against no æsthetic sentiment. There were three kinds of *Lithostrotum*—the *sectile*, the *tessellatum*, and the *vermiculatum*, which all express different kinds of geometrical figures composed of slabs or pieces of marble of various shapes and sizes, *crustæ;* small cubes of stone or composition called *tesseræ*, or *tessellæ*, being used in the *tessellatum*, and in the *musivum;* all pictorial or imitative mosaics being classed under the latter head, and being invariably composed of minute *tessellæ* of a great variety of tint. Sosus and Dioscorides of Samos are names of ancient musivarii, or workers in mosaic, which have come down to us. The most magnificent example of ancient mosaic preserved is the "Battle" of the Casa del Fauno already noticed.[1]

[1] See Nicolini, "Quadro in Musaico Scoperto in Pompeii;" Mazois, Pompéi, iv. 48 and 49; see also Ciampini, "Vetera Monumenta, in quibus præcipue Musiva opera," &c. Rom. 1690, fol.; Furietti, "De Musivis." Rom. 1752, 4to; Al. De Laborde, "Descripcion de un Pavimento en Musayco, &c., con varias investigaciones sobra la pintura en Musayco de los Antiguos," &c., fol. Paris, 1802.

There are various literary works and books of prints, plain and coloured, which illustrate the painting in Rome of the time of the Emperors. Many of these works may have been executed at an earlier period, but some were certainly of this time, as those of the Baths of Titus, which contain the beautiful arabesques from which Raphael obtained his ideas for the arabesques of the Vatican. The paintings of the Tomb of the Nasoni (the family of Ovid) were likewise of this period.

Of all the ancient works, one of the most beautiful series of paintings is the Life of Adonis, discovered in 1668 in some ruins near the Colosseum, and close to the Baths of Titus. These pictures were engraved by Pietro Santi Bartoli for his well-known work, with text by Bellori, on the paintings of the grottoes of Rome—"*Le Pitture Antiche delle Grotte di Roma, e del Sepulcro de' Nasoni*," folio, Rome, 1706. The four subjects from the Life of Adonis, engraved in plates iii.-vi. of this work, are worthy of any age of art, though they are characterised by great simplicity of composition.

The paintings of the Tomb of the Nasoni are good examples of the taste in decoration of the period.

Several costly works have been published on the remains of Pompeii, especially the great work of Zahn, which contains coloured representations carefully imitated from the originals, "*Die Schönsten Ornamente und merkwürdigsten Gemälde aus Pompeii, Herculanum, und Stabiae*," Berlin, 1828, ff. ("The most beautiful Ornaments and most remarkable Pictures of Pompeii, Herculaneum, and Stabiæ"). See also Mazois, "*Pompéi*;" Sir W. Gell, "*Pompeiana*;" and the work on Pompeii of the Society for the Diffusion of Useful Knowledge. Facsimiles of ancient paintings are given in the "*Recueil de Peintures Antiques, imitées fidèlement pour les couleurs et pour le trait, d'après les desseins coloriés faits par P. S. Bartoli*," Paris, 1757, folio; also in R. Rochette's "*Peintures Antiques*;" Gerhard's "*Auserlesene Griechische Vasenbilder*," Berlin, 1839, ff.; and other numerous works on the Greek vases. There are several specimens of Greek or Roman painting now in the British Museum: some few in the Temple collection, from Pompeii, are more especially worthy of notice; as an Apollo, from the house of Castor and Pollux; a Venus and Cupid, unfortunately much decayed; and some small pieces with a bird, and animals, very freely and skilfully executed.

Vase-painting cannot be adduced to determine the general nature or character of ancient painting, though the rude designs upon the vases throw considerable light upon the progressive development of the art as relates to style of design, and in some degree upon the principles of Greek composition of the early times; but their chief interest and value consist in the faithful pictures they afford of the traditions, customs, and habits of the ancients.

The ancient vase-painters were probably mere workmen attached to the potteries, or themselves constituted distinct bodies, or both; which, from the general similarity of style and execution of the designs upon the vases, is not improbable. They do not seem to have been held in any esteem, for their names have not been preserved by any ancient writer, and we are acquainted with the names of the very few only of whom we have the signatures on the vases themselves, as—Taleides, Assteas, Lasimos, Calliphon, and others.

Vase-painting had evidently ceased long before the days of Pliny, for in his time the painted vases were of immense value, and were much sought after: but the manufacture of vases themselves still continued; they appear, however, to have been remarkable only for the fineness or durability of their clay and the elegance of their shapes. Even in the time of the Empire painted vases were termed "Operis Antiqui," *old art*, and were then sought for in the ancient tombs of Campania and other parts of Magna Græcia. Not a single painted vase has been discovered in Pompeii, Herculaneum, or Stabiæ. The majority of the vases that have been as yet discovered have been found in ancient tombs about Capua and Nola.

They may be divided generally into two great classes,—the black and the yellow; that is, those on which the figures are in black, or what the Greeks termed *Skiagrams*, the same as our Silhouettes, and those on which the figures are in outline, with black backgrounds to the designs. The black are the most ancient; the best of the others belong to about the time of Alexander; their outline designs being what the Greeks termed *Monograms*, executed with the hair-pencil in dark lines, the vehicle being the same as that with which the background is covered, a kind of black varnish made of *gagates lapis*, or jet; which Pliny tells us was used for earthenware. There appear to be no specimens of the perfect *monochrom* on the vases, and but very few examples of the *polychrom*, and these are rude and unfinished. The British Museum, however, affords abundant examples of the painting on the ancient vases.

As regards the colours used by the ancient painters, we are pretty well informed;[1] they were in this respect perhaps as well off as we are, though it is doubtful whether they possessed ultramarine as a colour. I will enumerate their varieties in the prismatic order:

Reds:—Κιννάβαρι Ἰνδικόν, *cinnabaris Indica*, dragon's blood, or the resin of the Calamus palm. Μίλτος, *cerussa usta*, red-lead;

[1] See Vitruvius, Book vii.; Pliny, "Hist. Nat." xxxiii., xxxiv. and xxxv.; Dioscorides, v.; Theophrastus, "De Lapidibus;" Sir Humphry Davy, "Phil. Trans. Roy. Soc." 1815; and Professor John, "Malerei der Alten," Berlin, 1836, part iii. p. 103, "Ueber die farben der alten nach Vitruv."

but this Greek word is used variously, sometimes signifying *Cinnabaris*, *Minium* and *Rubrica*. The last is common red ochre, and was called by the Greeks Σινωπίς, because the best came from Sinope. *Minium* is properly vermilion, but red-lead is sometimes so called by the Romans, and the Greeks called it ασνδαράκη, the *Sandaracha artificialis* of the Romans, of which again there were several varieties, as the pale or massicot, yellow oxide of lead, and a mixture of this with Minium: it was mixed also with calcined Rubrica, when it was called Σάνδυξ, a colour supposed by Sir Humphry Davy to approach our crimson. When Sandyx was mixed with Rubrica Sinopica, it was called *Syricum*.

YELLOWS:—The base of orange and yellows was ὤχρα, hydrated peroxide of iron, the Roman *Sil*, mixed with other colours and carbonate of lime. They had also Ἀρσενικόν, *auripigmentum*, orpiment, yellow sulphuret of arsenic.

GREENS:—χρυσόκολλα, *Chrysocolla*, green verditer, green carbonate of copper or malachite; this was the principal green of the ancients, and was varied according to the degree of carbonate of lime mixed with it. Besides this they had many greens from verdigris, diacetate of copper; from acetate of copper, and from cupreous oxides. Of the last were an earth called Θεοδότιον; *Appianum*; and the *creta viridis*, the common green earth of Verona.

BLUES:—These likewise were numerous, but the celebrated Ἀρμένιον, *Armenium*, from Armenian stone, was, according to Professor John, not the fine ultramarine; Lapis Armenius and Lapis Lazuli being distinct. The κύανος, or *cæruleum*, azure, was a kind of verditer or blue carbonate of copper: there was a superior example of this colour known as the Alexandrian; it was called *coelon*: there were common examples known as *Lomentum* and *Tritum*. Indigo, Ἰνδικόν, *Indicum*, the ancients were well acquainted with; but cobalt has not been discovered in the remains of ancient painting.

PURPLES:—Of this secondary colour varieties abounded, simple and compound. The best was the *Purpurissum*, prepared by mixing *creta argentaria* with the purple secretion of the murex—πορφύρα. *Ostrum* was a compound of red ochre with blue oxide of copper. ὕσγινον, *Hysginum* (ὕσγη, woad), was a very red purple, according to Vitruvius, who mentions also a purple from cooling the *ochra usta* with wine vinegar. They had also the madder root, *Rubiæ radix*.

BROWNS were calcined ochres, and oxides of iron, and manganese, besides compounds.

BLACKS:—Of black Μέλαν, *Atramentum*, the varieties were also numerous, and mostly carbonaceous—Ἐλεφάντινον, *Elephantinum*, ivory black; Τρύγινον, *Tryginum*, vine black. The *Atramentum Indicum* was probably Indian ink; they had likewise sepia—*Atramentum Sepiæ*, and black woad, or hydrated binoxide of manganese.

And lastly, in WHITES the ancients were very rich, the best being Μηλιάς, or *Melinum*, an earth of Melos; παραιτόνιον, or *parœtonium*, an African earth. The Melinum, says Professor John, was zinc white. There were also Eretrian earth, *annulare* or *Creta anularia*, made from soap stone, and white lead or cerussa; but this last deleterious pigment was not much used in ancient decoration or painting.

The above colours are only the principal of those known to and used by the ancient painters of Greece and Rome. They were made up into *cerae* (waxes), being fit either for the tempera or encaustic painter, and were kept in colour boxes such as are in use at the present time. The brushes, pallets, and easels also of the ancient painters were very similar to those used by the moderns.

BOOK II.

THE DARK AGES. SUPERSTITION. BYZANTINE ART.

CHAPTER X.

THE DESTRUCTIONS. EARLY CHRISTIAN PAINTING. REPRESENTATIVE ART.

ANCIENT art, as distinguished by its characteristics, may perhaps be said to have ceased at about the close of the third century of the Christian æra. The establishment of Christianity, the division of the empire, and the incursions of barbarians, were the first great causes of the important revolutions experienced by the imitative arts, and the serious check they received. It seems, however, to have been reserved for the fanatic fury of the earlier Iconoclasts most effectually to destroy all traces of their former excellence.

The foundation of Constantinople and the Exarchate of Ravenna were a great blow to the magnificence of Rome. Byzantium, the Rome of the East, became more rich in works of art than Rome herself: the principal cities of Europe and Asia were despoiled of their treasures to enrich the new city of Constantine: its principal streets were adorned with colossal statues in bronze; and before the church of St. Sophia alone were disposed several hundred statues by ancient masters. Of these many were melted down and plundered for the sake of the metal, others broken up. Immense collections also were destroyed accidentally by fire; much likewise was doubtless lost by neglect and indifference, though it appears that in Rome repeated efforts were made by the Popes and others to preserve what remained. In 410 Rome was plundered by Alaric;[1] and it suffered still greater misfortunes under Genseric, king of the Vandals, in 455, in the pontificate of Leo the Great, "when all that yet remained," says Gibbon, "of public or private wealth, of sacred or profane treasure, was diligently transported to the vessels of

[1] Zosimus, v. 41; Orosius, vii. 39; Gibbon, "Decline and Fall," c. 31.

Genseric." Among the treasures carried by Genseric to Carthage were the spoils brought by Titus from Jerusalem to Rome.[1]

In other parts of the empire religious fanaticism was equally destructive to the cause of art. Theophilus, patriarch of Alexandria, destroyed in 389 the celebrated Serapæum of that place, one of the most renowned temples of the ancient world. The sons of Theodosius, Arcadius and Honorius, 395-408, issued general orders for the destruction of all pagan temples and statues.[2]

The destruction by conflagrations was immense; many of the finest paintings were destroyed by fire at Rome already in the time of the early emperors; and much was lost by subsequent fires. At Constantinople, the Lauseion was completely burnt in 475 A.D.; and in 532 the magnificent baths of Zeuxippus, founded by Severus and adorned by Constantine, suffered a similar fate.[3] In 728 the Iconoclasts (or image-breakers) commenced their systematic destructions, which with slight interruptions endured upwards of a century. Leo III., the Isaurian, commenced this crusade against images; it was pursued with still greater vigour by his successor, Constantine V. The Popes of the West, on the contrary, encouraged the use of images; and the contest was carried on with such vigour that it convulsed the whole empire. The party in favour of the use of images eventually triumphed through the influence of the Empress Irene, the widow of the Emperor Leo IV., though the strife still continued, and the Emperor Theophilus (829-842) protected the Iconoclasts. The zeal of the Iconoclasts, however, was not directed against pagan, but Christian images; the images of Christ, of the Virgin, and the saints, as idols. Art can have suffered little by the destruction of such works, if they were like the generality of those which now overrun the Roman Catholic world. In the ninth and tenth centuries, images were again tolerated in the Greek church.

Constantinople was apparently throughout the whole of the middle ages the capital of the arts, and was the source of their revival in the west of Europe. It, however, still suffered further devastations by the Crusaders, especially in the great fires of 1203 and 1204, when it was taken by the Venetians. It was this conquest of Constantinople which, by opening an intercourse with the Venetians, gave the first great impulse towards the revival of the arts in the West. Greek artists were brought to Italy for the embellishment of Italian temples; and from this school in Venice and Pisa the great modern schools of Italy derived, if not their beginning, at least that vitality which led to their more positive and immediate development in the thirteenth century, the date of the modern Italian revival.

[1] Procopius, "De Bell. Vandalic." i. 5; Gibbon, c. 36.
[2] Winckelmann, "Werke," vol. vi. Notes. [3] Müller, "Archäologie," &c.

Before entering, however, upon a consideration of what is termed the Renaissance, a retrospective view is necessary. The early Christians had a decided aversion to all works of imitative art, as essentially conducive to idolatry, thus evidently overlooking the art itself, and supposing a necessary ultimate object independent of it. It was not for several centuries after the placing of images was tolerated and encouraged by the Roman Church that this aversion can have been overcome; and doubtless the very unnatural and purely representative style of design of the early ages of Christian art is due to it, resolving itself into a kind of superstitious awe and dread of approximating the forms and appearance of the idols of the Pagans. In early times the *image* was not worshipped, but *what it represented*, so that an intelligible impersonation was fully adequate to the desired end. It is quite evident that no early work of Christian art was produced as art, but as a symbolical inculcation of certain religious principles. The ancient schools of art were sensuous; a principal object was to convey pleasure and produce effect by fine forms and beautiful colours. Such ends probably never entered the minds of the early Christian artists; and the suggestion of such an innovation would have appeared probably sacrilegious, or not less heretical than a suggestion to change the forms of prayers. The image would have immediately become a Pagan image. Similar restrictions, though from a different cause, were imposed on Egyptian artists, down to the Greek conquest. There is this, however, to be observed, that Paganism seems to have consisted in the *form*, not in the colour, of an image. The above motives cannot be asserted with certainty, but they may be inferred; for the early Christians commenced their works of art at a time when fine works of antiquity must have been common in every city, and almost in every street. Imitation is not difficult, and man is naturally prone to imitate; the absence, therefore, of this imitation, for it scarcely exists in the most remote degree, supposes the presence of some animosity or active predisposition prohibiting it. The typical style, therefore, first adopted from religious prejudice, became sanctioned by use, and in time became sacred, at least from long habit, if not from principle or positive injunction.

Such was the Jewish dread of idolatry that artists were, according to Origen,[1] even forbidden to enter the Jewish state. The object of this prohibition was that uneducated persons should have no opportunity of being seduced by the works of artists from the worship of the true God. As the original church sprang from the Jews, from these the introduction of idolatry was not to be feared; but shortly the converted Gentiles far outnumbered the Jews, and it was very easy for them to pass back to idolatry. It was the interest

[1] "Contra Celsum," iv. 31.

therefore of the Church to forbid images in the strongest terms, as when once admitted the result was obvious and inevitable.[1] This was seen by some of the early Fathers, who made constant efforts to ward off so imminent a calamity from the Church. Tertullian writes with great zeal against artists, as persons of iniquitous occupations.[2] They could not even be baptized until they had forsworn their art; and if an artist was found, subsequently to his admission into the Church, to have recurred to his former occupation, he was excommunicated. But this was the case chiefly only with the Catholic or rather the Romanist Church.[3]

Tertullian calls Hermogenes the African painter and philosopher, who was a Gnostic, "Bis falsarius, et cauterio et stylo," twice forger, both with the *cauterium* and with the pen; a remark with reference to our subject of double interest: the expression cauterium (the instrument, already described, used by encaustic painters, to blend and fix their colours) shows that encaustic painting was still a method in common practice in the second century of our æra.

This animosity against Pagan customs was of course carried into the more minute affairs of life, and had its influence in the choice and adoption of articles of dress, ornament, and other luxuries. Clemens of Alexandria in one of his discourses[4] specifies the limits to which the engraving of signet rings, &c., might extend; he deprecates all images and recommends only symbols; as—the dove, the fish, a ship, a lyre, an anchor, and similar emblems of the early Christians. This picture presents a very striking contrast to the state of feeling and opinion on this matter which shortly supervened.

The great change respecting the toleration of images which took place in the third and fourth centuries was doubtless owing to the rapidly increasing stability of Christianity; it could afford to be tolerant: the result, however, justified the fears of the earlier dignitaries of the Church, and for many centuries the principal ecclesiastics protested against the growing abuse of images pictorial as well as plastic. The Gnostics appear to have been the first who had recourse to their use. The churches were painted to a considerable extent, probably as early as the beginning of the fourth century. The first notice of this use of painting occurs in a canon of the Council held at Illiberis (Granada) in Spain about 305 A.D., which decreed that there should be no images in the churches, and that that which was revered and adored should not be painted on the walls —a canon which has since been explained as referring only

[1] See Münter, "Sinnbilder und Kunstvorstellungen der Alten Christen," Altona, 1825; a work containing much interesting matter on this subject.

[2] "De Idololatria," c. 11.

[3] Bingham, "Orig. Eccles." iv. p. 223.

[4] "Paedag," iii. c. 11.

to the Trinity, and not to saints or martyrs, as these were not adored.[1]

Towards the close of the fourth century images appear to have increased; an interesting letter of Epiphanius, bishop of Salamis, to John, bishop of Jerusalem, is preserved by St. Jerome, and in it the following remarkable passage occurs:—"On my journey through Anablata, a village in Palestine, I found a curtain at the door of the church, on which was painted a figure of Christ or some saint, I forget which. As I saw that it was the image of a man, which is against the command of the Scriptures, I tore it down, and gave it to the church authorities, with the advice to use it as a winding sheet for the next poor person who might have occasion for one, and bury it."

Many other notices, however, occur in the Greek and Latin writers of the fourth century which show that the dread of a restoration of Paganism through the influence of images had very generally ceased; and in some instances the painters are even exhorted to celebrate the glories of the martyrs with their colours.[2]

Paulinus, bishop of Nola, introduced paintings into two churches of St. Felix which he built at Nola and Fondi at the close of this century; and these paintings were probably among the earliest decorations of their class in Italy. The reason given by the bishop for these decorations is remarkable and highly creditable to him. Drunkenness appears to have been a common vice of that period; and the annual celebrations of the festivals of the saints, by bringing many illiterate people together, were the immediate causes of many gross excesses and much debauchery. To mitigate this disgraceful state, Paulinus had recourse to the decoration of the churches with Bible stories and illustrations of the lives of the martyrs, trusting by this means to elevate the feeling of the populace and to draw them from their gross sensuality to the contemplation of a higher state, and to a more worthy expenditure of their leisure hours. It was a noble effort at popular education by the best means probably in his power; but his success was doubtless little commensurate with his intentions.

Throughout the fifth century it became a gradually more prevalent custom to decorate the churches erected in honour of the saints with

[1] Labbei, "Conc." i. p. 970; Münter, l.l. It became later very common to represent the Trinity, notwithstanding this canon: and the National Gallery possesses several examples of the Italian Trinità; the Father being represented as an old man supporting the crucified Son on the cross, above whose head hovers a dove. All three persons were sometimes represented in a human form, and this practice was only formally prohibited by Gregory XIV. See Quandt, "Programma de Picturis Spiritum Sanctum sub Juvenis speciosi forma repræsentantibus a Benedicto XIV. Pont. Rom. nuper prohibitis." Regiomonti, 1751.

[2] See Münter, l.l. Einleitung.

illustrations of their martyrdoms, in colours and in mosaics; the latter style became eventually preferred as more durable; and being more costly, it was a greater evidence of devotion—not to the saint, but to the cause in which he suffered.

Sixtus III., and Leo the Great or St. Leo, are conspicuous among the first who carried this mode of decoration to a magnificent degree: the great apsis of the choir of the church of St. Paul, outside the walls of Rome, is still adorned with the mosaics executed by the order of Leo: similar works were executed for Hilarius in the church of St. John on the Lateran, and Simplicius decorated that of Santa Maria Maggiore at Rome. The example of these Popes was followed by the Emperor Maximian at Ravenna; the mosaics executed by his orders in the church of St. Stephen still exist.[1]

All these works, as well as many others that have perished, were executed in the fifth century; from which it is evident that at this time it was a general practice to decorate the churches with pictures and statues; and the artists of the period must have been considerably numerous, though they are wholly unknown at present. The grosser form of Christian idolatry commenced from this period; a populace unable to read, and obsessed by a superstition commensurate with its ignorance, was not likely to appreciate exactly the original nature or purport of these images which their bishops had set up; and, instead of examples of fortitude and incentives to a higher intellectuality, they were looked upon as holy images and mediators, and from mere moral records or spiritual symbols, were converted into material saints, and became the objects of gross idolatry. What earlier prelates had foreseen and warned against in vain, was in vain resisted by contemporary dignitaries of the Church; and notwithstanding several edicts of Councils against the adoration of images, their use gradually prevailed, and, surviving all the efforts of the Iconoclasts in the eighth and ninth centuries, finally triumphed throughout the whole of Christendom, both in the western and in the eastern empire, which was as palpably idolatrous as ever the pagans were.

The various images of Christ still held sacred in the Roman church were declared spurious in two separate Councils; in the seventh general Council held at Constantinople in 754, and in the Council assembled by Charlemagne at Frankfort in 794, in which the Sancta Veronica or Sudarium, the famous miraculous image of Edessa, was expressly mentioned.[2]

Before the time of Constantine the early Christians used symbols only, as the monogram of Christ and the alpha and omega. The monogram is composed of the first two letters of the Greek name of

[1] Ciampini's "Vetera Monumenta, &c." contains engravings from these mosaics.
[2] Münter, l.l.

Christ, X and P, the P being placed upon the X, but it was variously written.[1] To these were added the fish, the dove, the lamb, the cock, the ship, the palm, the vine-branch, and others. Christ himself was first represented as the good shepherd, but variously: in later times he was represented with his right hand raised in the act of benediction. Various typical representations also occur from the Old Testament, as Moses striking the rock, Daniel in the lions' den, and others.[1]

Several early Christian paintings were discovered in the Roman catacombs in the beginning of the seventeenth century. The best were found in a chamber in that part of the catacombs on the Via Appia under the church of St. Sebastian, called after St. Calixtus, who was *Pope* from 219 to 223 A.D. These paintings will serve as a specimen of the art of the period.[2] This chamber is painted on three of its sides and upon the ceiling. On the wall opposite to the entrance, in a niche, is Orpheus. Over the arch in the middle is the Adoration of the Kings; of which, however, the Madonna and Child, and a town (Bethlehem) in the background, are all that remains. Lower on the left is a man pointing upwards, supposed by Dr. Kugler to be the prophet Micah, and to have reference to the words—"But thou, Bethlehem Ephratah, though thou be little among the thousands of Judah, yet out of thee shall *He* come forth unto me that is to be ruler in Israel" (Micah v. 2). On the right is Moses striking the water from the rock. On the wall to the left of the entrance, in a niche, is Daniel in the lions' den. The centre above the arch is obliterated. On the left is a figure supposed to be Job; on the right is Moses unbinding his sandals; on the wall to the right of the entrance, in the niche, is the ascension of Elijah; above the arch in the centre Noah looking out from the ark, and the return of the dove; to the left a woman praying; and on the right the raising of Lazarus. On the ceiling, within a circle, is a bust portrait of Christ, the body being naked, with the exception of some drapery hanging upon the left shoulder.[3] This is supposed to be the earliest of the portraits of Christ, and to have served as the type of subsequent portraits. The resemblance, however, in the early portraits of Christ is a general one:[4] they are very little like the description given of Christ by John Damascenus in the eighth century, but there is considerable resemblance in them to the head

[1] Boldetti, "Osservazzioni sopra i Cimiteri de' SS. Martiri e Antichi Christiani," 1720; Münter, "Sinnbilder," &c.

[2] Antonio Bosio, "Roma Sotteranea," 1632; Aringhi, "Roma Subterranea Novissima," 1659; Bottari, "Sculture e Pitture Sagre estratti dai Cimiteri di Roma," 1737; D'Agincourt, "Histoire de l'Art par les Monuments," &c.

[3] Kugler, "Hand-book of Painting," &c., book i. § 6.

[4] Some of these old portraits were engraved in 1861 in the Art-Journal as illustrations of papers on the subject, by Mr. T. Heaphy.

described in the pretended letter of Lentulus:—"A man of stately figure, dignified in appearance, with a countenance inspiring veneration, and which those who look upon it may love as well as fear. His hair, rather dark and glossy, falls down in curls below his shoulders, and is parted in the middle after the manner of the Nazarenes. The forehead is smooth and remarkably serene; the face without line or spot, and agreeably ruddy. The nose and mouth are faultless; the beard is thick and reddish, of the colour of the hair, not long, but divided; the eyes bright, and of a varied colour."

This letter, purporting to be addressed to the Roman Senate, first appears in the writings of Anselm, Archbishop of Canterbury, in the eleventh century.[1]

The image of Edessa, already alluded to, has a remarkable history attached to it; its origin is related by Evagrius,[2] a writer of the sixth century. This is the Sancta Veronica, or holy true image, which is mentioned by John Damascenus,[3] Cedrenus,[4] and other historians of the Church. The tradition is as follows:—Abgarus, king of Edessa, in Mesopotamia, who was confined by sickness, from which the treatment of his physicians gave him no relief, having heard of the miracles performed by Christ in Judæa, sent a messenger to him to invite him to come to Edessa to cure him of his complaint. This messenger was a certain Ananias, who was a painter, and Abgarus had ordered him that, if he could not persuade Christ to come to him, he was at least to bring his portrait. Ananias delivered his letter, and on account of the crowd around him retired to an eminence close by, and there attempted to make a drawing of his face. This, either owing to Christ's repeated movements, or, as Damascenus says, the refulgence of his countenance, he found it impossible to do. Christ himself, however, accomplished his purpose for him: having called for water to wash his face with, he wiped it with a linen cloth, which he gave, with an answer for Abgarus, to Ananias, who found Christ's likeness imprinted on it. Abgarus, as he had anticipated, was cured by the touch of this portrait, and it became afterwards an object of universal veneration at Edessa, until it was removed to Constantinople by Nicephorus Phocas, in the second year of his reign, A.D. 964. It was subsequently carried to Rome, where it is still preserved in the church of San Silvestro in Capite. Another account states that it was taken to Genoa and deposited in the church of San Bartolomeo.

The interchange of letters between Christ and Abgarus is mentioned by Eusebius and Procopius, but Evagrius is the first to

[1] Gabler, "De *αὐθεντια* Epistolae Publii Lentuli ad Senatum Romanum de Jesu Christo scriptae," Jena, 1819.
[2] "Hist." iv. 27.
[3] "De Fide Orthodoxa," iv. 16.
[4] "Annal." p. 145, Xyland.

mention this miraculous portrait, or Sancta Veronica—the image framed by God, which the hands of man have not made, but Christ God sent to Abgarus. There is another Sancta Veronica at Rome, of which the traditional origin is different. It is said to be a cloth which was presented by a woman to Christ to wipe his face with, in the procession to Calvary.[1] It is mentioned in various old Church documents.

The principal monuments of early Christian painting (for they must have been made from paintings) are, as already observed, the mosaics of the old Christian churches, or Basilicas, in Rome, Ravenna, and other parts of Italy. "The Basilicas, for so were called the earliest churches erected after the model of ancient buildings—consisted of an oblong space, the nave, to which in general were attached side-aisles, and which was terminated by a spacious semi-domed recess (the *apsis*, also called the tribune). In front of this recess stood the altar; the apsis consequently formed the most sacred part of the building, and was always richly ornamented, even when other parts were comparatively plain. The figure of Christ (seldom that of the Virgin) was represented in the upper part of the recess, with the Apostles and other saints at his side, all of gigantic size, and a hand generally appears above Christ (the Almighty power of the Father), holding a crown over his head. Underneath, on a narrower division, stands the Lamb of the Revelation, with twelve sheep (representing the disciples); above, and on each side of the arch which terminates the recess, there are generally representations from the Apocalypse, alluding to the advent of the Lord; in the centre frequently the Lamb on the throne, and near it the symbols of the Evangelists, the seven candles, the four and twenty elders, who raise their arms in adoration toward the Lamb, &c. In the larger Basilicas, where a transept is introduced before the recess, it is divided from the nave by a large arch, called the arch of triumph; in this case the subjects from the Apocalypse were generally represented on the arch."[2] These mosaics, mostly executed from the fifth to the ninth centuries, are similar in character to the illuminations in the manuscripts of the period, and with them constitute the only remains of the time. They must, however, be considered as good representations of the art of the time, as works of such importance would hardly be executed from the designs of any other than the most distinguished artists.

[1] See upon these sacred portraits generally:—Chifflet, "De Linteis Sepulchralibus Christi Servatoris Crisis Historica," c. 33, 34; and Gretser, "Syntagma de Imaginibus manu non factis, deque aliis a San Luca pictis," fol. Par. 1625, or "Opera," vol. xv. p. 178, *et seq.*

[2] Kugler, "Hand-book of Painting," &c., book i. § 7.

The whole period from the establishment of Christianity in the fourth and fifth centuries, until the revival of the arts and letters, has been familiarly termed the dark ages. There can, however, be scarcely a question that the darkness is somewhat reciprocal; that is, the dark ages are those of which we are ignorant;—the darkness is more subjective than objective. Certainly the historian of art has little information to offer concerning this long period, but of which the one universal subject was the Christian mythology, which is not wanting in abundant materials for very effective illustration. The mosaics and the manuscripts both show that the arts were not extinct, and from some few MSS. it is evident that painting was still much cultivated in Constantinople about the fifth and sixth centuries. The monks, however, were probably the principal artists. Almost incessant wars, pests, and famines, had driven those studiously inclined, as much as the religiously disposed, to seek the retirement and protection of the cloister; and rendered the convents the chief conservatories of literature and the arts. Many monasteries of the middle ages attained celebrity by the ingenuity of their artists; among these is particularly deserving of mention the convent of Saint Gall, in Switzerland. Tutilo, or Tuotilo, and Notker, monks of this convent, were the most celebrated painters, sculptors, and gold-workers of their time in Germany. Tutilo was particularly distinguished; he was contemporary with the Abbot Salomo of Saint Gall (891-921), who was a great patron of art, and he made for him a golden crucifix of wonderful workmanship. An old German writer of the name of Ekkehard speaks of Tutilo as "mirificus aurifex;" he was however also musician, poet, orator, and statesman: the emperor Charles the Thick complained that such a man should be immured in a convent. A celebrated picture or image of the Virgin, which was long an object of veneration at Metz, was the work of this monk.[1] Lessing supposes that this Tutilo, or Tuotilo, was the same person as the Theophilus Presbyter, who wrote a Latin treatise on painting—"De omni Scientiâ Artis Pingendi"—called also "Theophili Presbyteri Diversarum Artium Schedula;" there are several MSS. of this old treatise, more or less complete; one has been recently acquired by the British Museum. Lessing published the complete treatise in 1781 from the MS. at Wolfenbüttel, in the sixth number of his "Beiträge zur Geschichte und Litteratur." It contains directions for painting in oil, which has caused those who have confounded the Van Eycks' method into one of painting simply with oil, instead of compounds with oil, to regard it as spurious.[2]

[1] Goldast, "Rerum Alemannicarum Scriptores," &c.

[2] An English translation of this work, together with the original, was published by Robert Hendrie in 1847. "An Essay upon various Arts," &c.

Though painters were doubtless in considerable numbers throughout the whole of the middle ages, the illuminations in MSS. constitute the principal or almost entire remains of actual painting of the period; the first portion of the series of Popes' portraits in the old Basilica of St. Paul, near Rome, constituting the chief exception. This remarkable series of paintings, which was nearly entirely destroyed in the conflagration of the church in 1823, consisted of the portraits of two hundred and fifty-three popes, and was commenced in the fifth century by St. Leo, who brought the series down to his own time; it was continued by St. Symmachus, and again afterwards by Benedict XIV. and Pius VII. The bronze gates of this church, which are decorated with engraved designs filled in with various metals, were cast in 1070 at Constantinople by the founder Stauracius, at the expense of the consul Pantaleone Castelli.[1] This is evidence of the superior state of the arts at Constantinople to what they had attained in the West: the same evidence is shown by the Byzantine MSS., which are very superior in their illuminations to the Latin. There can be little doubt that painting was in a much higher development in the capital of the East than in any other part of the empire. This may be partly accounted for by the constant presence of a great court, and partly by the much greater security enjoyed at Constantinople than at Rome, or in any other part of the empire, especially in the northern and western portions.[2]

CHAPTER XI.

THE MANUSCRIPT ILLUMINATIONS: FROM ABOUT 500 A.D.

THE illuminating of manuscripts is generally considered as a connecting link between ancient and modern painting. This is, how-

[1] Nicolai, "Della Basilica di San Paolo;" Platner and Bunsen, "Beschreibung der Stadt Rom," vol. iii. pt. I.

[2] The remarkable constancy which has been observed in the practice of Byzantine art from the early middle ages until even our own time is thoroughly explained in the Guide or "Manual of Painting,"—Ἑρμηνεία τῆς ζωγραφικῆς, printed by M. Didron from a manuscript of the eleventh century, procured by him from Mount Athos, and published at Paris in 1845 under the title "Manuel d'Iconographie Chretienne, &c. Traduit du MS. Byzantin par le Dr. Paul Durand."

There is also a German translation by Dr. Schäfer, "Das Handbuch der Malerei vom Berge Athos," &c. Trier, 1855. In this "Guide," which is indispensable to the Greek painter, are given not only the subjects to be represented, and their orthodox treatment, but even the costume and lineaments of the characters described.

over, giving it an importance which certainly does not belong to it. These illuminations, though all that is now left, are, as already shown, only one form of the painting of the middle ages. The reason of their preservation is obvious; being of small dimensions, and as part of MSS. having a value beyond their illuminations, there was both greater facility and greater interest in their preservation; and further, being painted on vellum, there was little danger of their decay through time. On the other hand, panels, canvasses, and paintings on walls, independent of the difficulty of their removal and deposit in safe places in cases of emergency, were constantly exposed to injuries from which the illuminations of MSS., from their situation and character, were always preserved. It would scarcely have been extraordinary if the illuminations of MSS. had been much more numerous than they are, and there had been no other traces of a middle-age painting whatever. The monasteries were doubtless the chief manufactories and depositories of MSS., and the monks their principal scribes: but the writers and illuminators of MSS. were distinct persons; the ornamental initial letters and borders were not even made by those who wrote the MSS., which is evident from the fact that some MSS. want the initial letters altogether, the spaces being left to be filled in by the proper artist. From what Vasari says of Don Jacopo of Florence, in the Life of Don Lorenzo, it appears that initial or large-letter writing was still a distinct occupation, for he celebrates this monk as the most distinguished large-letter writer (Scrittore di Lettere Grosse) of Europe in the fourteenth century. This Don Jacopo left his convent, Degli Angeli, sixteen folio choral books with miniature illuminations by a brother of the same convent, Don Silvestro; and the extraordinary skill of these men was so highly venerated by their brother monks that they embalmed their right hands after their death and preserved them in a tabernacle. The portion of these books which was executed by Don Silvestro is probably as much as was ever at any time done by the painter or illuminator, the *miniatore*, as he was called (from minium or minio, vermilion, or red lead, the first decorations consisting simply of red lines or initials on the titles or at the commencement of MSS.), and it was doubtless undertaken by him as any other ordinary matter of business. For although it is probable that some monks and artists distinguished as *miniatori* were exclusively occupied on such illuminations, they were also executed by some of the greatest painters of their time, who, we know, were far from being so exclusively engaged; as Simone Memmi, Franco Bolognese, Giotto, Don Bartolomeo, Squarcione of Padua and his pupils, Liberale da Verona, Girolamo da' Libri, Giulio Clovio, Cosimo Tura, Fra Angelico da Fiesole, Gerard of Ghent, and the celebrated Memling. Many more

names doubtless might have been added, had not the custom of illuminating MSS. declined as painting progressed. The above-named painters, however, were it not for our more accurate information concerning them, might have been classed as mere links of the chain of *miniatori*, who are supposed not only to have been the preservers of painting during the middle ages, but also the instructors of the earliest masters of the Renaissance. The idea therefore broached by Lanzi and others, of the *miniatori* or illuminators of MSS. being the preservers of painting, is a mere theory founded on the assumption, that because these illuminations are the only remains we possess of certain ages, they were the only paintings of those ages.

Miniature painting, however, as one of the forms of art, may be safely considered as an index to the state of the art of the period: for we find that the best miniatures were produced about the beginning of the sixteenth century, when the art of painting itself was in its highest state. Memling, as seen in the Grimani Breviary, may be perhaps pronounced as the best of illuminators: the miniatures of Giulio Clovio, who was nearly contemporary with him, are too highly finished, and are much less vigorous than those of the great Flemish painter. Our space will admit of only a slight review of the progress and character of this department of painting.

It appears that the earliest MSS. of Greek and Roman origin are only slightly ornamented, their embellishment consisting in little more than the occasional introduction of red titles, or commencements and initials. Some of the most valuable MSS. known are in the celebrated collection of the Vatican. The earliest of these is probably the Virgil (Vaticana, No. 3225), containing fifty miniatures, which it is conjectured may be of as early a date as the fourth century. The execution of the designs is very coarse, and inferior to their conception; they may be copies from earlier works: the lights are picked out with gold. The Byzantine MSS., of which there are many in the Vatican, are better illustrated than those of the Western Empire; many of them are executed with great care and detail. No. 405 Vaticana is a MS. of the book of Joshua; it is a *volumen* or roll of parchment, thirty-two feet long, and is of the seventh or eighth century. The illuminations of this MS. are among the best of the early Christian illustrations: they have all the characteristic imperfections of Byzantine painting in the extremities; but in treatment, costume, and in the military equipments they approach the designs of antiquity. In the Vatican is also (No. 1613 Vaticana) the celebrated Menologium or Calendar, executed about 1000 A.D. for the Emperor Basilius II., called Porphyrogennetus, and supposed to have been procured from Constantinople by Ludovico Sforza, Duke of Milan. It is imperfect, there being but the months from September to February inclusive; it

contains, however, four hundred and thirty miniatures upon gold grounds, illustrating the Life of Christ, and the lives of all the saints whose days occur in these months of the year. The names of the painters are inscribed upon the miniatures—Pantaleon, Simeon, Michael Blachernita, Georgius Menas, Simeon Blachernita, Michael Micros, and Nestor. The illustrations are poor in invention, but have considerable merit in the expression of the heads, in the draperies, and in the general detail of execution. The figures in action are the most defective; those in repose are frequently natural. The subjects from the Lives of the Saints are chiefly their martyrdoms: Byzantine architecture is introduced in many of the back-grounds. It was presented by the Cardinal Sfondrato to Pope Paul V., who placed it in the Vatican in 1615. It was published in 1727, with a Latin translation, by Cardinal Annibale Albani; but the engravings do not do the miniatures justice. The Calendar was completed from a MS. in the library of Grotta Ferrata, in which, however, there are no illustrations.

The best Greek MSS., according to Platner,[1] are those of the period of the Comnene Emperors, from 1056 until 1204 A.D., from Michael VI. until the capture of Constantinople by the Crusaders; and particularly during the reigns of Alexius I., Johannes II., and Manuel I.; and this opinion is justified by the engravings from those MSS. in D'Agincourt's "Histoire de l'Art par les Monuments," &c. Of these MSS. the following are the best:—The Homilies of St: Gregory Nazianzenus (Vaticana, No. 463), executed in 1063; it contains however only one illustration—the author writing: the "Dogmatica Panoplia," fortifications against heresies (Vaticana, No. 666), executed for Alexius Comnenus (1081–1118); it contains three large illustrations upon a gold ground—two representing the Fathers of the Church bringing the materials of the book to the Emperor, above whose head is a vision of the Saviour; and the third the Emperor presenting the finished work to the Saviour seated on the throne: the first portion of the subject is on the two sides of the same leaf, which suggests the idea that it is a copy of the original picture of the subject, and as there was not room for the whole design on one page, it was finished on the other side. The figures of these paintings are perhaps the best contained in early MSS.; they are about nine inches high, are brilliantly coloured, and the heads have a great deal of expression; the Emperor is dressed in Oriental costume, which is executed with minute attention to detail.[2]

Another MS. of great interest (Biblioteca d'Urbino, No. 2) is an Evangelium, or the four Gospels, executed in 1128, in the reign of Johannes Comnenus. The illustrations of this MS. are:—Christ

[1] "Beschreibung der Stadt Rom," vol. ii. pt. 2. [2] D'Agincourt, vol. v. pl. lviii.

seated, between Justice and Love, both crowned—the Saviour is blessing with his right hand the Emperor, with his left the Emperor's son, Alexius; the Evangelists writing; the Birth of the Saviour; his Baptism; the Birth of John the Baptist; and the Saviour releasing the souls from purgatory or limbo, the Devil lying chained under his feet. The draperies in these illustrations are good, as are also the heads of the Emperor, his son and the Evangelists, which are the best; this MS. is likewise ornamented. Vaticana No. 394, a MS. of St. John Climachus, contains some very curious designs; it is called the Ladder, κλίμαξ from its contents, which treat of the virtues as the steps of the ladder to heaven; the vices also are personified accompanied by devils, and causing precipitation from the ladder: the vices are blue and the devils black. The figures are very small, but carefully executed, and well coloured; the male, however, are much better than the female figures. Platner remarks that short plump figures are a characteristic defect of the inferior Byzantine MSS.

The great superiority of the Byzantine over the Latin MSS. of the Middle Ages agrees with all other evidence in indicating Byzantium or Constantinople as the head seat of the Arts in this period, and also corroborates the view stated above as to the relative importance of manuscript illuminations in the history of Art. The examples which we have already considered bring us to the beginning of the thirteenth century, when the dawn of the revival of painting commences.

The great period for manuscript illuminations in the West was apparently the age of Charlemagne, who, as well as his grandson, Charles the Bald, was a great patron of such works of taste. The celebrated so-called Charlemagne Bible, long preserved at Rome in the church of St. Paul, but now in the church of San Calisto, in Trastevere, is one of the most valuable Latin MSS. extant. The first illustration is an allegorical picture of Charlemagne, and his protection of the church: about two-thirds of the illuminations are from the Old Testament, the rest from the New, and they constitute together the entire history of the fall and redemption of man, a series which is known as the "Speculum Humanae Salvationis," and which, with variations in the detail, constantly recurs in the works of later ages. The figures are designed with the characteristic defects of the period, but the illuminations are distinguished for the beauty of their ornamental decorations.

England also had its illuminators, who were no way behind their Continental neighbours in decoration. Among the Saxons at the close of the tenth century, says Sir F. Madden,[1] a peculiar style of orna-

[1] In the Introduction to Shaw's "Illuminated Ornaments selected from MSS. and early printed Books from the Sixth to the Seventeenth Century." London, 1833.

ment prevailed, which for boldness, correctness of design, and richness, is not surpassed by any works executed on the Continent at the same period. The "Benedictional of St. Ethelwold," belonging to the Duke of Devonshire, written and illuminated between 963 and 970, is the most complete example of this Art in England. It was executed by a monk of Hyde Abbey (then the most celebrated place in England for such works), named Godeman, for Ethelwold, Bishop of Winchester. It is a folio of 119 leaves of vellum, measuring 11½ inches in height, by 8¼ in width, and contains thirty large richly-coloured drawings.[1] There are several interesting MSS. in the British Museum illustrating old Saxon customs.

Large illuminated initials are said to have commenced with the Greeks in the seventh century; and they attained their utmost elaboration in the twelfth. Some of these letters are ornamented with all kinds of fanciful figures, composed of men, animals, birds, fish, and flowers; as they generally illustrate the text, they have been termed *lettres historiées*. In French and English MSS. of the fourteenth century, initials in purple, red, and gold are very frequent, which contain figures of men and animals, and terminate in spiral scrolls, which extend along the upper and lower margins of the page, and support small groups or single figures of dogs, hares, apes, &c., much resembling the arabesque decorative etchings and woodcuts of the modern German schools.

The designs in the MSS. advance in equal relative progression with painting itself; and when we come to the fourteenth, fifteenth, and sixteenth centuries, we meet with many illuminations which show an advanced period in Art, though these illustrations themselves, except those of Memling or Clovio, are rather epitomes of the defects of the Art of their period than its excellences. Several MSS. in the British Museum contain good specimens of the characteristic illuminations of these centuries. After the sixteenth century, though illuminated MSS. were still occasionally produced, the demand for MSS. themselves comparatively ceased; their illumination therefore, and this branch of painting, were likewise suspended.

These illuminated books were very expensive, necessarily, as one or more illuminators were sometimes employed on them several years, which at twenty sous a day each, would soon amount to a considerable sum, independent of the relative value of money then and now. From about 300 to 3000 francs would be ordinary prices for the simpler and more costly, according to the amount of labour bestowed.

Though the discussion of the character of these later MSS. is here

[1] See Mr. Gage's "Dissertation on the St. Ethelwold Benedictional," in the "Archæologia," vol. xxiv. p. 22, where all the illustrations are engraved.

against the order of time, as we must presently consider the works of a more remote period of history, it is as well to say in one place, what little our space will admit on the subject of MSS.

Besides the painters already mentioned there were very few illuminators of celebrity. One of the earliest was Oderigi of Gubbio, noticed by Dante in his "Purgatorio" (canto xi.); he died about 1300 A.D. His more celebrated pupil, Franco Bolognese, likewise noticed by Dante in the same canto, was still living in 1313. Simone Memmi, the painter of Laura, and by whom there is a miniature of Virgil writing, in a MS. of that poet, in the Ambrosian Library at Milan, died at Avignon in 1342.

Attavante, a Florentine artist of the fifteenth century, was a very celebrated illuminator of MSS. There is in the Library at Brussels a magnificent Missal, which he illuminated for Matthias Corvinus, King of Hungary. The former regents of Belgium used to take their official oath upon this volume; the first to do so were the Archduke Albert and Isabella in 1599; and the Prince of Saxen-Teschen, in the name of Joseph II., was the last, in 1781. It was probably brought to Brussels by Maria, sister of Charles V.; she obtained the Government of the Netherlands after the death of her husband, Ludwig II. of Hungary. Attavante was still living in 1487. Julio Clovio's illuminations are injured by their excessive finish: he spent, according to Vasari, nine years in executing twenty-six miniatures in a breviary of the Virgin, for the Cardinal Alessandro Farnese; it is now in the Royal Library at Naples. Clovio died in 1578. Oderigi and Attavante, and the few before mentioned, are the only illuminators of MSS. known exclusively as such, who have obtained great fame; and they were probably not exclusively engaged on such works.

There is a Psalter in the British Museum, supposed to be of English origin, of perhaps the latter part of the thirteenth century, or probably the early part of the fourteenth (Reg. 2, b. 7.), in which the drawing of the period is much better represented than is generally the case in MSS. Some of the illuminations are fair specimens of the design of the Italian frescoes of the period; and it is a matter of rare occurrence to find the illuminations of MSS. even approximating the best style of design of their respective ages. It is an octavo volume, containing 320 leaves of vellum; on the first sixty-five are illustrations from the Old Testament, in transparent water-colours, in the usual style of such drawings, the designs being drawn in outline, and the colours lightly washed in. These are followed by drawings of Saints, in body colours or distemper, which are likewise first drawn in outline; but in this style the outline is frequently obliterated by being painted over with the body colour. These designs are followed by a Calendar, and finally

comes the Psalter, which fills the greater part of the volume, and is ornamented with many designs both of events and customs. It belonged to Queen Mary, to whom it was presented in 1553 by its then possessor, Baldwin Smith.

An interesting MS. of the fifteenth century is the celebrated Bedford Missal, executed in France for John, Duke of Bedford, and Regent of France, in the reign of Henry VI., in the possession of Sir John Tobin at Liverpool, in 1833, who purchased it at a sale for 1100*l*. It is a small folio, and contains fifty-nine illustrations nearly of the size of the page, and about a thousand small illustrations with ornamental borders, &c. In this MS. is the only known portrait of the Duke of Bedford: the portrait of the duke, engraved by Vertue for Rapin's "History of England," was engraved from this illustration. It was presented by the duke to Henry VI., at his coronation in France. There are several illuminated French romances of the fifteenth century in the British Museum, with many valuable illustrations with regard to costume. Among the most interesting are:—the famous "Romance of the Rose" (Harl. MSS. 4425); the collection presented by Talbot, Earl of Shrewsbury, to Margaret of Anjou (Royal MSS. 15 E, vi.); and the "Poems of Christine of Pisa" (Harl. MSS. 4431). The "Romant de la Rose," supposed to have been executed towards the close of the fifteenth century, is very richly illuminated. The poem itself dates from the thirteenth century; it describes a dream, and contains 22,000 lines in 100 chapters: it was commenced by William de Lorris, and completed by John De Mehun. The British Museum MS. is considered the most beautiful one extant of this poem, which has, however, been several times printed. The last edition was published at Paris in 1814.

The Anglo-Saxons were long among the best illuminators; and the Irish also were distinguished for their excellence in this department of art. The British or Hiberno-Saxon school of illumination shows a distinct character, as seen in the so-called "Durham Book, or St. Cuthbert's Gospel," of the beginning of the eighth century, now in the British Museum. The initials are characterised by an extreme intricacy of pattern, interlacing of knots, something on the principle of the so-called Runic knots and tracery, so common in the sculptured monuments of Ireland and of the North. They are sometimes interwoven with animals and birds, and often terminating in the heads of serpents. These peculiarities indicate a Byzantine origin.

The serpent figures largely in Byzantine art, as the instrument of the Fall, and one type of the Redemption. The cross planted on the serpent is found sculptured on Mount Athos; and the cross surrounded by the Runic knot is only a Scandinavian version of the original Byzantine image,—the crushed snake curling round the

stem of the avenging cross. The ordinary Northern and Irish crosses, so conspicuous for their interlaced ornaments and grotesque monsters, and all the similar initial letters of the MSS., appear to be purely modifications of this idea. There are some very characteristic examples of this tracery in Chalmers' *Sculptured Monuments of Angus.*

There are no British illuminations later than the reign of Henry VII. After the establishment of printing, and consequent multiplication of books, MSS. became gradually more rare, though still occasionally executed as works of luxury or curiosities of calligraphy. Their writing is often equal to the finest types, and sometimes even superior. Perhaps the latest of the illuminated missals, says Sir F. Madden, is the immense folio in the library of Rouen, which is nearly three feet high, and cost the monk of St. Andoen, who illuminated it, thirty years of labour: it was completed in 1682.[1]

[1] A fuller account of the illuminations of MSS. is given in the article "PALÆOGRAPHY" in the "Supplement to the Penny Cyclopædia," and the whole subject will be found thoroughly treated in the following works:—Dibdin's "Bibliographical Decameron," 1817: D'Agincourt's "Histoire de l'Art par les Monuments," &c., 1823: Shaw's "Illuminated Ornaments," already cited; and the magnificent work published in Paris by Champollion Figeac, and Aimé Champollion, Fils, "Paléographie Universelle; Collection de Fac-Similes d'Ecritures de tous les Peuples et de tous les Temps," par M. Silvestre, 1839–42, 4 vols. folio. Lately photography, also, has been brought into aid for the illustration of MS. illuminations, as well as of painters' original drawings; and a fine selection from Flemish miniatures, in the Grimani Breviary has been published in Venice by Antonio Perini—"Fac-simile delle Miniature contenute nel Breviario Grimani, conservato nella Biblioteca di San Marco." The principal illuminators of this missal were Memling, Gerard of Ghent, and Livin of Antwerp, both probably Memling's pupils. The Breviary belonged to Antonello da Messina, who sold it to Cardinal Grimani for 500 ducats. See the "Anonimo di Morelli," p. 77.

BOOK III.

THE RENAISSANCE. DEVOTIONAL ART. ASCENDANCY OF SENTIMENT. NEW TECHNICS.

CHAPTER XII.

THE REVIVAL OF PAINTING IN ITALY IN THE THIRTEENTH CENTURY: CIMABUE AND GIOTTO.—THE GIOTTESCHI.

WHATEVER were the causes, and they are not obvious, the formative arts made a surprising and comparatively sudden progress in the thirteenth century. Various promoting causes have been suggested as the source of this improvement; but it was doubtless owing to the combination of many influences. The Latin conquest of Constantinople in 1204, and the greater intercourse generally which then arose between the Italians and the Greeks or Byzantines, appears to have been one of the principal sources of the advancement. Many Greek artists were established in Italy in the thirteenth century, and were apparently particularly active at Venice, at Siena, and Pisa; Greek artists, however, were certainly in the habit of going to Italy long before this time. Part of the improvement was doubtless owing to the study of ancient bassi-rilievi, which first attracted the notice of artists about this time; and also much must be attributed to the more than ordinary powers of observation of some few individual artists, who shook off the trammels of convention and ancient precedent, and had immediate recourse to Nature herself. The gold grounds, however, which characterize this epoch, appear to have belonged to the Byzantines, who also were probably the masters of the Italians in the preparing of their paints and colours and other technicalities; for it is more probable that such arts would be even improved at Byzantium, which, since its elevation to the imperial capital, had never, until 1204, been wasted by a foreign enemy, than that they could be so

much as preserved in Italy, for ages the common prey of all the marauding tribes of the North.

The great fact of the revival of art is that it became imitative as well as representative, though in the first two centuries, or before Masaccio, the imitation was as much imaginary as real: the art of looking at Nature had to be learnt before the imitating her could be acquired. It is worthy of remark, that the more positive revival of Art was simultaneous, or immediately following the discovery of gunpowder and the invention of printing. The discovery of gunpowder, by rendering the baronial and other strongholds untenable, and thus putting an end to the impunity of tyranny and plunder at once, enabled the peaceful and industrious classes to devote themselves to commerce and the useful arts, with comparative security and proportionate success. Gunpowder was certainly a most valuable pioneer in modern civilization. Printing likewise, of incalculable consequences, disseminated both ancient lore and modern science, spreading a new spirit of inquiry, and a taste for knowledge of every description. The immense improvement which took place in the Arts in the fifteenth century was doubtless greatly owing to this new impulse given to the whole range of the intellectual and perceptive faculties of man, henceforth under other influences besides ecclesiastical tradition.

TUSCAN SCHOOL.

Among the modern schools of Italy, the Florentine or Tuscan rather takes the precedence in point of time; not that there were not painters in Venice and Pisa and Siena, as early as at Florence, but it was the earliest school which distinguished itself. Another reason of the prominence of the Florentine school in history is that Vasari, being himself a Florentine, has made his native place conspicuous above all others in his lives of the painters, and has preserved much information concerning many Florentine artists of little general repute, while he has left us in ignorance about many masters of the highest merit, belonging to other parts of Italy; and these hiatus, left by him in the history of painting, are not wholly made good by the works of other writers, though modern researches are constantly supplying deficiencies.

The earliest known Tuscan artists are of the thirteenth century; these are Niccola and Giunta, of Pisa. Niccola, who was a sculptor, was the first who approximated Nature in design since the time of the ancients. GIUNTA PISANO was a tempera painter of so-called frescoes and easel pictures; there are several of his works still extant: a crucifixion of about the year 1236, in the church of Santa Maria Degli Angeli at Assisi, by him, is remarkable for the solidity

of its impasto; it is in water-colours, and yet is unaffected by water.[1] Contemporary with Giunta were GUIDO DA SIENA and BONAVENTURA BERLINGHIERI of Lucca, and all belong still to the Byzantine school in style—brown carnations, emaciated faces drawn in coarse outlines with hatchings for the shadows, elongated extremities, even when the figures are short and thick, which they occasionally are, and positive colour in the draperies.

There is a Madonna by Guido in the Malevolti chapel in the church of San Domenico at Siena, which is a work of great merit for its time; it is engraved in Lastri's "Etruria Pittrice," which contains also many other specimens of early Tuscan painting. This is the oldest Sienese picture, it is dated 1221, and has the following Latin inscription:—

"☩ ME GUDO DE SENIS DIEBUS DEPINXIT AMENIS
QUEM XPS LENIS NULLIS VELIT AGERE PENIS."
AÑO. D^{I}. M^{O}. CC.XX.I.

Quite Greek in its technical qualities, says Rumohr, it is as much beyond the meagre Byzantine types as it is inferior to the full round forms of Cimabue. The attitudes are dignified, but purely conventional; the fact of the child's hand being in the attitude of benediction, with the Latin position of the fingers, is in itself sufficient to show the absence of Greek influence: the difference between the two positions will be explained presently. There is a signed St. Francis, by Berlinghieri, in the church of the Saint at Pescia, dated 1235. It is engraved in Rosini's "Storia della Pittura Italiana."

MARGARITONE OF AREZZO, the son of Magnano, was born in Arezzo in 1236, and is accordingly another painter who was antecedent to Cimabue. There is a Crucifixion by Margaritone in the church of Santa Croce at Florence, placed near another of the same subject by Cimabue; and it is evident, by a comparison of these two works, that there is not that difference between them to warrant the denial of the title of painter to Margaritone, if Cimabue has a right to it, though Margaritone remained under Byzantine influence. A picture of San Francesco in the church of Sargiano near Arezzo, has a dignified expression. The inscription on this picture, "MARGARIT DE ARITIO PINGEBAT," seems to indicate directly or indirectly a Greek source of instruction, as the word *pingebat* is in the imperfect tense, according to the custom of the Greek artists. He was also sculptor and architect; and the best of all his works, says Vasari, is the marble monument of Pope Gregory X., in the episcopal palace

[1] A tracing, the full size of this interesting work, has been published by Ramboux in his "Umrisse zur veranschaulichung alt Christlichen Kunst in Italien," from the year 1200 to 1600, Large Folio.

at Arezzo. Other artists of this period were MAESTRO BARTOLOMEO of Florence, and ANDREA TAFI, who was twenty-seven years older than Cimabue. Tafi, says Vasari, was the restorer of mosaic in Tuscany. The master of Tafi was a Greek of the name of Apollonius, who was at that time engaged at Florence to execute some mosaics in the church of San Giovanni.

A good evidence of the Greek influence in early Italian art is the rare example by Margaritone, in the National Gallery. In this picture the Virgin is seated in the centre with the Child in her lap, surrounded by the *Ichthus* or *Vesica* glory; around the glory outside are the four symbolic images of the four evangelists,—the angel, the ox, the lion, and the eagle. Eight small pictures are arranged, four on each side of the *Vesica*: the Nativity, and Annunciation to the Shepherds; St. John the Evangelist liberated from the caldron of boiling oil; St. John resuscitating Drusiana; St. Benedict rolling himself among thorns to avoid the temptations of the Evil Spirit; the Martyrdom and Burial of St. Catharine on Mount Sinai; St. Nicholas of Bari exhorting the Sailors to throw overboard the Vase given them by the Devil; the same Saint liberating three condemned; and St. Margaret, in prison, swallowed and disgorged again by the Dragon unhurt. It is painted in *tempera* on linen attached to wood, and is signed *Margarit de Aritio me fecit.*

These subjects illustrate the spirit of the art of the time; but what is particularly Greek is the right hand of the Infant Christ, which is blessing according to the Greek rite, that is, in the name of Jesus Christ; and the fingers are so placed as to form the Greek monogram of Christ,—IC XC, the first and last letters of the names Ἰησοῦς Χριστός: the first finger is straight, the second slightly curved, the thumb holding down the third, forming the X, and the fourth slightly curved. In the Latin form of blessing, the thumb and first and second fingers are extended.

The aureole and nimbus in this picture are also early Christian forms, and are derived from the Byzantines. The aureole, or long glory, circumscribing the figure, represents the acrostic symbol, the *Fish*, derived from the circumstance of the common Greek word for fish, ἰχθύς (ichthus), containing the initials of the following sentence:—Ἰησοῦς Χριστός, Θεοῦ Υἱος, Σωτηρ, Jesus Christ the Son of God the Saviour. Hence this glory, which is given only to Christ or to the Virgin holding the Infant Christ, is called the *Ichthus*, and, from its shape, the *Vesica* or bladder; it is called also the *Vesica Piscis*, and sometimes by the Italians the *Mandorla* or almond.

This remarkable picture is not only noticed but praised by Vasari: it was formerly an altar front in the church of Santa Margherita at Arezzo. It is a good illustration of medieval painting, and shows

the very great necessity there was for a *Renaissance*. Margaritone died at Arezzo in 1313, aged seventy-seven, weary of life, says Vasari, having quite outlived the art and taste of his own time.

The first painter of great fame, however, among the moderns, was GIOVANNI GUALTIERI or CIMABUE, who was born at Florence in the year 1240. Great prominence is given to the name of Cimabue, through Vasari commencing with him his "Lives of the most eminent Artists from the Revival of Art in Italy;"[1] a distinction which is not justified by any remarkable superiority of his paintings over those of his immediate predecessors, though great improvement is evident in his works; his proportions are better, and his figures have more life; and awkward as they are, he has evidently had recourse to nature.

Notwithstanding Vasari's account of Cimabue, and the high place he occupies in his work, his life is involved in obscurity; much that Vasari has said of him is the offspring of his own imagination. He is supposed to have been the pupil of Giunta Pisano, whom he assisted in 1253, in his thirteenth year, in his wall-paintings at Assisi: Vasari says he learnt of some Greeks who were employed to decorate the church at Santa Maria Novella at Florence. This may be true, for Cimabue, as well as Giunta, must be reckoned among the painters of the Byzantine school. One apparently of his early and most remarkable pictures is the Colossal Madonna still in the Rucellai chapel in the church of Santa Maria Novella, to which it was carried, says tradition, with great rejoicing in formal procession by the people when finished.

According to Vasari, Charles of Anjou, King of Naples, visited Cimabue when he was painting this picture. Charles was in Florence in 1266, when he was on his passage to Naples to take possession of his kingdom; this picture, therefore, must have been completed not long after that time, for it was nearly if not quite finished then: the picture was exhibited to the populace on the occasion, in honour of the King's visit. If there is any truth in the story, which is doubtful, Charles probably paid Florence a visit on some later occasion, for in 1266 Cimabue was only twenty-six

[1] Vasari, "Vite de' più eccellenti Pittori, Scultori e Architetti," published at Florence in 1550, and again by himself in 1568, in three vols. 4to, with portraits cut in wood, and many corrections and new lives of deceased artists down to the year 1567. This is the great text-book for the history of Italian art: it has gone through many subsequent editions, of which the best is Bottari's, printed at Rome in 1758, and at Leghorn and Florence in 1767–72. The German translation by Schorn is valuable on account of its notes. There has been also a new edition published at Florence by Le Monnier, 1846–57, in 13 vols., with many additional valuable notes; but as yet the promised index is wanting, greatly to the injury of the usefulness of the edition. I am aware that an English translation has been published by Mr. Bohn, but I am not acquainted with it.

years old, if born in 1240, and yet at Charles's visit he had already executed several celebrated works at Assisi, Florence, Pisa, and other places, which he could scarcely have done at so early an age. From the great rejoicing on the occasion of the exhibition of this picture upon the King's visit, the district of Florence where Cimabue lived received the name of the Borgo Allegri; there is still a street of this name near the Port' alla Croce. Another good picture in the same style is the Madonna and Child in the Academy at Florence; formerly in the church of the Trinità: the Madonna in the National Gallery was in the church of Santa Croce. It is not known what works were executed by Cimabue in the lower and upper church of San Francesco at Assisi; a few of those attributed to him by Vasari still remain, others are destroyed. Cimabue returned to Florence before the wall-paintings were completed, and they were finished many years afterwards by Giotto. Cimabue was still living in 1302, when he was engaged on a mosaic in the Duomo at Pisa. He died at Florence, the date is not known, and was buried in the church of Santa Maria del Fiore.

Duccio di Buoninsegna of Siena, was one of the most distinguished contemporaries of Cimabue, but he was some years his junior. He was to the school of Siena what Cimabue was to the Florentine. He, too, painted a picture which was carried in public procession to its destination, the Cathedral of Siena, where, as well as this picture, some other of his works are still preserved. This remarkable altar-piece, originally painted (between 1308 and 1310) on both sides, is now cut in two. On one side, the former front, is a Madonna and Infant Christ, surrounded by angels; on the other side, or former back, is a series of small pictures illustrating the life of Christ in thirty-eight stories, all containing many figures, executed with great industry and surprising skill and judgment when compared with the art of his time. There can be no doubt of the fact of this altar-piece having been carried in public procession to its place of destination, for some of the bills of charges are still preserved among the archives of Siena.[1] The prices also received by Duccio are likewise preserved: for the altar-piece he was paid at the rate of sixteen soldi, or eightpence, the working day; and for the pictures on the back, which were executed after the altar-piece, he contracted for two and-a-half gold florins each, about eight shillings of our money, so that he was entitled to less than twenty

[1] Milanesi, "Documenti per la storia dell' Arte Senese," vol. i. pp. 169, 178. This work and the "Carteggio Inedito d' Artisti" of Dr. Gaye, Flor. 1840, have thrown much light on the early history of Italian painting. As regards Illustrations, an interesting series of outline tracings is that published by Ramboux already referred to.—"Umrisse zur veranschaulichung alt Christlichen Kunst in Italien," &c.

pounds for the entire series of thirty-eight pictures. He was, however, at no expense for materials, which, owing to the quantity of gold and ultramarine used, raised the whole cost of the altar-piece to upwards of 3000 gold florins.[1] Tura del Grasso, an old Sienese chronicler, says of it, "Fu la più bella tavola che mai si vedesse et facesse et chostò più di tremila fiorini d'oro." Duccio painted between 1282 and 1339?[2] There is a small triptych attributed to Duccio in the National Gallery. We have also an example of the work of his pupil, SEGNA DI BUONAVENTURA, who painted between 1305 and 1319: It is Christ on the Cross, painted on a cross, and the nimbus has the inscription IHS NAZARENUS REX JUDEORUM, where the IHS are the first three letters of the Greek name of Jesus.[3]

UGOLINO DA SIÈNA, who died old in 1339, must also have been a painter of some distinction at this period, as he was the author of the principal altar-piece of the church of Santa Croce, at Florence, subsequently removed to the dormitory of the convent, and eventually sold and dispersed. Parts of it, formerly in the collection of Mr. Young Ottley, represented scenes from the Passion of Christ; they were in the Byzantine style on a gold ground, and one of the compartments of the *predella* is inscribed *Ugolinus de Senis me pinxit.*

GADDO GADDI also, another celebrated artist, was the contemporary and friend of Cimabue; he was, however, chiefly distinguished as a worker in mosaic. He assisted Tafi in the mosaics of San Giovanni; and executed alone the mosaic of the Coronation of the Madonna in Santa Maria del Fiore, or the Cathedral of Florence, which is still extant. He was invited, through the reputation he acquired by this work, to Rome in 1308 by Clement V., to execute some mosaics in the new church and palace of San Giovanni in Laterano, which were rebuilt after the fire of 1307. There are some mosaics also by Gaddi in Santa Maria Maggiore at Rome; and there is a Madonna in the Cathedral at Pisa. Gaddi executed likewise many pictures in distemper; none, however, are preserved. He died in 1312, aged sixty-three, and was buried in Santa Croce.

We come now to the first great name in Italian painting, GIOTTO DI BONDONE, born at Vespignano in 1276, who is the first modern

[1] The value of the gold florin varied at different times and in different places; but the modern scudo or Francescone, about four shillings English, is sufficiently near to the gold florin, the ducat, or the scudo d'oro, to give an adequate idea of a sum computed in gold florins, &c. The florin was worth between three and four shillings, but in the fourteenth century money had about twenty times its present value.

[2] See Rumohr, "Italienische Forschungen," who terminates Duccio's labours at about 1320.

[3] The interpretation of *Jesus Hominum Salvator*, now very commonly given to these three originally Greek letters, is said to have originated with St. Bernardino of Siena.

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painter who can be declared free from the superstitious reverence of ancient forms, the trammels of Byzantine or middle-age art, and he surpassed his master Cimabue, as much as Cimabue surpassed those who preceded him. It was not the least of Cimabue's merits to have discovered and cultivated the ability of Giotto. The story of Giotto is more like a romance than history. He was a shepherd boy, and one day, while tending his father's sheep, and amusing himself by drawing one of the animals on the ground, he was surprised in the act by the great master Cimabue, who struck with astonishment at the boy's talent, asked him to go and live with him; and Giotto, having obtained the consent of his father, followed his new patron to Florence with delight.

Though the design of Giotto is extremely hard and Gothic, and he paid little attention to either perspective or chiaroscuro, there are no traces of the Byzantine style in his mature works, which constitute the first great epoch in modern painting; and Florence dates its preponderance in the history of the Tuscan school from the time of Giotto. Great as was the fame of Cimabue, says Dante, it was obscured by that of Giotto:—

> "Credette Cimabue nella Pintura
> Tener lo campo; ed ora ha Giotto il Grido,
> Si che la fama di colui s' oscura."—*Purgatorio*, xi. 32.

Giotto made an immense advance in composition and expression, and his forms have much nature. He painted history, portrait, and miniature, and worked in mosaic; he was also sculptor and architect: the celebrated Campanile of Florence is his design, though it was not built until some years after his death, by Taddeo Gaddi. He enriched many of the cities of Italy with his works, of which the wall paintings of the church of San Francesco at Assisi, executed in what is called *fresco-secco*,[1] appear to have been the most extensive. But the greater part of his paintings have perished; those of the church del Carmine at Florence, so lately as 1771, by fire; they are however preserved in the prints of them by Thomas Patch, published at Florence, together with some of the works of Masaccio and Fra Bartolomeo, in 1770-1772, and one of the original fragments is now in the National Gallery. The works in the church

[1] Veritable *Fresco*, that is painting on the newly plastered wall is, like Gothic architecture, a comparatively recent art in Europe, and it is pretty well decided that Giotto never painted in *Buon-fresco*, the earliest example of which is supposed to be the work of Pietro D'Orvieto executed in the Campo Santo at Pisa in the year 1390. The process of *secco* painting is described by Theophilus in the treatise mentioned above: the already dry wall is first saturated with water, the picture is then painted with colours mixed with lime. On Italian processes generally see Sir Charles Eastlake's "Materials for a History of Oil Painting," which is very complete on all older methods of painting.

JOHN PREACHING IN THE WILDERNESS.

(By Giotto, in the Carmine, Florence.)

of San Francesco at Assisi are engraved in Fea's "Descrizione della Basilica di San Francesco d'Assisi."

One of the results of the progress made by Giotto through his abandoning conventional forms for Nature herself, as a principle which appears to have guided him in everything that he painted, was the accomplishment of portraiture. Portrait had been attempted before, but Giotto, according to Vasari, was the first of the moderns who successfully attempted it. In 1840 a most interesting recovery was made of some portraits painted by Giotto in the chapel of the Palazzo del Podestà. He painted here the portraits of Dante, Brunetto Latini, Corso Donati, and others. Some years after they were executed, they were whitewashed over by the political enemies of Dante and his party during their triumph. The hope of recovering these interesting works had been long entertained, and after various unsuccessful attempts at different times, the labours of Mr. Aubrey Bezzi were finally crowned with success in July, 1840, when the plaster was removed, and the portraits were discovered in good preservation.[1]

Giotto was at Rome in the pontificate of Boniface VIII., and there, in the ancient Basilica, he executed in 1298, with the assistance of Pietro Cavallini, his well-known mosaic of the Disciples in the Storm, called the *Navicella* of Giotto; it is now in the vestibule of the present St. Peter's. It has been frequently moved, and has also undergone many restorations. In 1306 we find him engaged at Padua, where he painted in the Scrovegni chapel, in the church of the Madonna dell' Arena, a noble series of subjects from the life of the Virgin, and the Passion of Christ, with other representations, the greater part of which still exist.[2] Giotto left also valuable works at Naples, Ravenna, Milan, Pisa, Lucca, Avignon, and at many other places. He went to Avignon between 1306 and 1314, when he took a present of a bronze crucifix to Pope Clement V. from Andrea Pisani, which led to that sculptor's commission from Clement for the bronze gates of the Baptistery of Florence. Giotto was again in Florence in 1316; in 1322 he visited Lucca; and in 1327 he was at Naples, where he executed some works for King Robert in a chapel in the Castel Nuovo there, which has been destroyed. Giotto returned to Florence, and died there in 1336. He was buried with great pomp in the Cathedral of Santa Maria del Fiore.

The scholars and imitators of Giotto, known as the *Giotteschi*, were very numerous, and his works had doubtless an indirect influence in all parts of Italy. His principal followers were Stefano Fiorentino, Tommaso di Stefano, called Giottino, and Taddeo Gaddi, the son of Gaddo Gaddi. These painters worked in the same style as

[1] "Hand-book of Painting," Italy, Editor's note, p. 50.

[2] See the valuable publications of the Arundel Society.

Giotto, sometimes inferior and sometimes superior to him in execution. Stefano Fiorentino obtained the nick-name of the ape of Nature—"Scimia della Natura,"—from the supposed close imitation of his works.

Taddeo Gaddi, says Vasari, excelled Giotto in colouring, and in light and shade. He was born in Florence in the year 1300. Giotto was his godfather, and Taddeo lived with him twenty-four years. He enlarged somewhat upon the style of Giotto, and was the most distinguished of his numerous scholars; he gave more bulk and motion to his figures, but adhered to the general principles of the style, especially its formal symmetrical composition. His principal works were painted in the church of Santa Croce,[1] and in the chapel degli Spagnuoli in the church of Santa Maria Novella. The figures of the three saints seated in this chapel are magnificent in the character of the heads and in the style of the draperies; they represent San Dionysio Areopagita, San Pietro Lombardo, and San Severino Boezio: they are engraved in Lastri's "Etruria Pittrice." Taddeo was still living in 1366, as shown in a document discovered by Rumohr.[2] On the the 20th of August of that year, Taddeo undertook a commission connected with the building of the present Cathedral of Florence. He was a distinguished architect as well as painter; he constructed the celebrated Campanile or belfry of Florence from the design of Giotto, and Florence owed to him her two principal bridges—the Ponte Vecchio, and the Ponte della Trinità which was destroyed by the flood of 1557. He made a great fortune, and was the founder of the distinguished Florentine family of the Gaddi.

The National Gallery possesses three examples of the school of this painter; one, a fine altar-piece executed in *tempera* in 1387, representing the Baptism of Christ. It was formerly in the Abbey del Sasso di Camaldoli, in the Casentino, is in its original form and state, with *cuspidi* and *predella*, containing in all eleven pictures. And in spite of its unquestionable faults and conventionalities, there is much dignity of character in the figures, and something very charming and natural in the small pictures of the *predella*.

Contemporary with Giotto was Buonamico di Cristofano, called Buffalmacco; he was the scholar of Andrea Tafi, and is celebrated for his humour by Boccaccio and Saccheti, and for his ability by Ghiberti and Vasari. Of the works attributed to him there are still some remaining in the Campo Santo at Pisa, and at Arezzo. Buffalmacco, when he chose to exert himself, says Vasari, which, however, was not often, was equal to any of his contemporaries. He died in

[1] In the Giugni chapel. They are engraved in Lasinio's "Affreschi Celebri," &c., and he is now supposed to have been the painter of the "Last Supper" in the Refectory, formerly attributed to Giotto; see "Ramboux's Tracings."

[2] Arch. dell' op. del Duomo di Fir. 1363–96, folio 71. "Italienische Forschungen," ii. p. 82.

very poor circumstances, according to Vasari, in 1340, aged seventy-eight. Should this be true, he was an older painter than Giotto.

ANDREA DI CIONE, called L'Arcagnuolo, or, in the contracted form, Orcagna, was one of the most distinguished of the immediate successors of Giotto; he did not, however, go beyond Giotto in painting; he was apparently more distinguished as a sculptor and architect than as a painter. He painted several works, together with his brother Bernardo, in the churches of Florence, and in the Campo Santo at Pisa where the Triumph of Death and the Last Judgment were by Andrea, and the Hell by Bernardo.[1] Orcagna repeated them in Santa Croce at Florence; and he had previously painted a Hell from Dante's "Inferno" in the Strozzi Chapel in Santa Maria Novella; he placed his friends among the blessed, and among the damned his enemies.

The Coronation of the Virgin in the National Gallery, is a noble example of the works of Orcagna and of the Tuscan school of the fourteenth century, thoroughly illustrating the character of the great altar decorations of the period, architecturally and aesthetically, as to the conventional religious style of pictorial representation. In the centre is Christ crowning the Virgin, both seated: two angels are standing on each side of the throne, and ten others are below; eight of them kneeling, some playing musical instruments,—a keyed organ, harp, lute, viol, guitar, and bagpipes: on each side are kneeling in adoration twenty-four saints, in distinct divisions; on the left is St. Peter, supporting on his knee the model of the church of San Pietro Maggiore, in Florence, for which the picture was painted. Above these three principal pictures were placed six small panels with subjects from the life of Christ,—the Nativity, the Adoration of the Kings, the Resurrection of Christ, the three Maries at the Sepulchre, the Ascension of Christ, and the Descent of the Holy Spirit; and above these were the three smaller pictures forming the *Cuspidi*, or tops of the altar-piece,—the Trinity in the centre, and angels adoring on either side: the whole enclosed in a Gothic framework.[2]

As an architect, Orcagna built the church of Or San Michele and its Tabernacle in 1359: he designed also the "Loggia de' Lanzi" in the Piazza Granduca at Florence; it was, however, not constructed until 1377, after his death; but neither the exact date of his birth nor death is known: he was active probably from about 1340 to 1375.

The most distinguished scholar of Andrea Orcagna was FRANCESCO

[1] See Lasinio, "Pitture del Campo Santo di Pisa," and the article "Orcagna," in the "Supplement to the Penny Cyclopædia."

[2] See the "Descriptive and Historical Catalogue of the National Gallery," Nos. 569–578.

TRAINI of Florence; there is a celebrated picture of Thomas Aquinas in Santa Caterina at Pisa, by Traini, who was apparently still living in 1378. Orcagna's unfinished works were completed by his brothers; the pictures by Bernardo, and the sculpture by Jacopo di Cione.

Though not a scholar of Giotto, certainly among the principal of the Giotteschi must be enumerated JUSTUS OF PADUA; he was the son of Giovanni de' Menabuoi of Florence, but seems to have been a diligent student of the works of Giotto, perhaps in the Arena Chapel at Padua, where he settled and obtained the rights of citizenship in 1375. The National Gallery possesses a beautiful triptych by Justus, signed, and dated 1367; in its chief composition, "the Coronation of the Virgin" the painter has quite anticipated some of the chief beauties of Fra Angelico: the grace of the Virgin is remarkable; and the hands of the figures are exquisitely painted. Justus died at Padua on the 29th of September in the year 1400.[1]

SIMONE DI MARTINO of Siena, the well-known painter of Laura, was one of Giotto's principal rivals. He is commonly known as Simone MEMMI (the son of William, *Memmo* or Guglielmo was the name of his father-in-law), and is the subject of two of Petrarch's sonnets, and this poet further says in one of his letters: "I have known two distinguished and excellent painters—Giotto, a citizen of Florence, whose fame among moderns is immense, and Simone of Siena." Simone was born at Siena, about 1284, and after distinguishing himself by his works in many cities of Italy, he went to Avignon, where he died in 1344. He is the chief representative of the early school of Siena; showing considerable powers of invention, but devoid of taste. He is supposed to have been the scholar of Giotto, and to have worked with him at Rome; but Rumohr questions this report: Simone was rather Giotto's rival. Few of his works now remain, and those few are dry and meagre performances: the principal are the wall paintings of the chapter of the chapel degli Spagnuoli at Florence, painted in 1332. Among these works are the reputed heads of Petrarch and Laura; but this story, as Lanzi says, is a mere fable, for Memmi did not paint Laura until four years after the completion of those works, in 1336, after he was called to Avignon. Of this portrait of Laura, however, nothing whatever is known. The reputed head of Laura above mentioned is engraved in D'Agincourt's *Histoire de l'Art par les Monuments, &c., Peint.*, pl. cxxii. 2, and in Cicognara's *Storia della Scultura*, i. pl. 43. The only authentic portrait of Laura extant appears to be a miniature in a MS. in the Bibliotheca Laurentiana at Florence, which however may be a copy of Memmi's; there is an outline of this portrait also

[1] See the "Catalogue of the National Gallery," 38th edition.

in Cicognara's work, i. pl. 42. A miniature of Virgil by Memmi has been already noticed.

In the Liverpool Institution there is a "Holy Family," or Christ returned to his parents, by Simone, three completely draped figures with large glories round their heads, inscribed—*Symon de Senis me pinxit. Sub.* A°.D. M.CCC.XLII.—very valuable, as authentic, though in itself rude enough.

Lippo Memmi, Simone's brother-in-law, completed some of his unfinished works: he was still living in 1361.

The two Lorenzetti were the principal contemporaries of Simone at Siena; they were the scholars or imitators of Duccio. PIETRO, the elder brother, is highly spoken of by Vasari, who says some wall-paintings executed by him in the Cathedral of Arezzo were grand and expressive, rich and graceful in costume and ornament, and the best, up to their time, in Italy. These, and nearly all his other works have perished. He was one of the Campo Santo painters; the "Fathers and Hermits in the Wilderness," by him, is still preserved there; and in the Uffizj Gallery, at Florence, is a "Madonna and Child, with Angels," signed *Petrus Laurentii de Senis me pinxit, Anno Domini*, M.CCC.XL. The "Fathers in the Desert" is engraved by Lasinio; the single groups are good and varied for their time, but as they are unconnected, the composition as a whole is utterly without taste; and much allowance must be made for the conventionalities of the time, to enable us to look at these paintings with ordinary patience even, much less appreciate fairly their general merits.

AMBROGIO, who was painting in 1323, executed in 1337–40 some remarkable works in the Sala de' Nove, in the Palazzo Pubblico at Siena; they are inscribed *Ambrosius Laurentii hic pinxit utrinque.* They are of an allegorical character, moral, civil, and political; embodying the philosophy of Aristotle: the whole with a view of inculcating good government. The subjects of the three great schemes of the Sala are Justice, Concord, and Peace, showing their consequences, and the consequences of their absence—the effects of good, and bad, government. The other important works of this painter, highly spoken of by Lorenzo Ghiberti, have entirely perished.

Painters began to be very numerous in Florence at this time; they formed themselves in 1349 into a society or guild under the name of Compagnia di San Luca, Company of St. Luke, so called from the middle-age tradition that St. Luke was a painter.

This tradition is of very early origin. Johannes Damascenus, who lived in the eighth century, speaks[1] of the portrait of the Virgin

[1] "Opera," pp. 618, 631. Paris, 1712.

which St. Luke painted upon a panel. There is a picture of the Madonna in the Byzantine style, painted on a panel of Cypress, which is attributed to St. Luke, in the church of Ara Celi at Rome. There are other similar works attributed to him. D. M. Manni, in his treatise "Dell' Errore che persiste di attribuirsi le Pitture al Santo Evangelista," published in Florence in 1776, was the first who ventured to point out the error and inconsistency of attributing these works to St. Luke. As Manni however erred in the particular of assigning the origin of the tradition to the confounding an old Florentine painter of the twelfth century of the name of Luca, and nicknamed Santo or the Saint, for his piety, his argument was weakened by Tiraboschi, who showed that the tradition was of an earlier date than the old painter Luca Santo of Florence. There was, however, a Greek hermit of a much earlier age of the name of Lucas, who painted images of the Virgin, and thus St. Luke the Hermit became confounded with St. Luke the Evangelist.[1] Independent of the inconsistency of assigning the most meagre Byzantine paintings to the contemporary of the first Roman emperors, when the arts were still in a high state, and all the masterpieces of antiquity still preserved in the temples and the public galleries, painting and all other imitation of the human form was strictly forbidden the Jews; and as already observed, artists themselves were excluded from the Jewish provinces.

A similar society was established at Siena in 1355; there was also a society of sculptors at Siena whose statutes were translated into the vulgar tongue as early as 1292. Vasari, in the Life of Jacopo di Casentino, gives a brief account of the origin of the Compagnia of Florence, from which it was evidently a religious institution. It was founded, he says, by the artists of Florence, both those who followed the Greek manner, and those who adopted the new manner of Cimabue, in order that they might return thanks to God for the flourishing state of the art at that time; that they might meet together occasionally; and that they might be enabled to afford each other assistance in cases of need. Their first house of prayer was the principal chapel of the hospital of Santa Maria Nuova, given to them by the Portinari family. The original statutes were drawn up, or at least sanctioned, by the following painters—Lapo Gusci, Vanni Cinnuzzi, Corsino Buonaiuti, Pasquino Cenni, Segna d'Antignano, Bernardo Daddi, Jacopo di Casentino, Consiglio Gherardi, and Domenico Pucci.

Of this period, Cecco di Martino (about 1380), and Bernardo or Berna da Siena, killed by a fall from his scaffold in 1380, were celebrated at Siena; at Florence, Giovanni and Angelo Gaddi, sons

[1] See Lanzi, "Storia Pittorica dell' Italia," ii. 10.

of Taddeo, were distinguished painters; but the former died young. ANGELO GADDI (about 1325–90) was an excellent colourist, though he was content to imitate the works of Giotto and of his father. His scholar, CENNINO CENNINI, who is the oldest Italian author on painting, was likewise a good colourist.

Cennino's "Trattato della Pittura" may be termed the oldest modern book on painting; it was first published in Rome in 1821, by the Cav. Giuseppe Tambroni, with a preface, notes, and an index. The work is divided into 171 chapters, and occupies 157 octavo pages. There are three MSS. of it extant:—that in the house of the Beltramini di Colle, which may be the original MS. noticed by Vasari; another in the Laurentiana at Florence, Banco 78, No. 24; and a third in the Vatican Library, MSS. Ottoboniana, No. 2964, dated 1737, and formerly in the possession of Baron Stosch; it is, however, badly transcribed. The first and second mentioned may be the same MS. The original MS. was finished July 31, 1437, in the prison for debtors, and when Cennini was about 80 years of age. Cennini was born about the middle of the fourteenth century, for he was apprenticed to Angelo Gaddi in 1375 at the latest, as he was with Gaddi twelve years, and Gaddi died in 1387. Supposing Cennino to have been born therefore about 1360, his book may be considered as belonging to the fourteenth century, and to give us the practice of that period. In this work Cennino treats of the rudiments of design; colouring; materials and their use: on the preparation of colours, their nature and origin; and on tools: on fresco painting, on distemper on walls, and on perspective: on oil-painting with oil thickened in the sun; on gilding; on distemper (guazzo) for panels and canvasses, and on the method of preparing grounds; on gilding, varnishing, and illuminating parchments: and on taking casts from the life, &c.[1]

The elder of the two Peselli was a renowned painter of this period. GIULIANO PESELLO, or GIUOCHI, was born in 1367, and, as an older master, can scarcely have been the scholar of Andrea del Castagno, as stated by Vasari; the reverse was possibly the case. Giuliano was admitted into the society of the painters of Florence in 1385; he joined, in 1419, in the general competition respecting the best method of constructing the proposed Cupola for Santa Maria del Fiore at Florence, and he was concerned in the construction of the work in 1424: he died on the 6th of April, 1446, and was buried in the church of the Carmine. His grandson, FRANCESCO DI PESELLO, called also PESELLINO, born in 1422, was, owing to the death of his father Stefano, brought up by Giuliano, his

[1] There is an English translation of this interesting work by Mrs. Merrifield, "Cennino Cennini's Treatise on Painting," 8vo. London, 1844.

grandfather; and as long as his grandfather lived was his constant assistant.[1]

The works of Pesello are so exceedingly scarce, that it is evident they must be, to a great extent, attributed to other and better known masters of the period: his long life was an industrious one, and many of his pictures must be still extant. The altar-piece attributed by Vasari to Pesello, which was formerly in the church of the Trinità at Pistoja, representing the Trinity, with San Zeno and San Jacopo, is too finished and delicate a work for this old painter, being executed in the manner of the best finish of Fra Filippo Lippi: the chief group, the Trinità, is now in the National Gallery, where it is attributed to the grandson, Pesellino. There is a Madonna and Child, ascribed to Pesello, in the Berlin gallery. He excelled in painting animals.

The following masters also, among the most eminent of their time, all painted more or less in the style of Giotto, as did likewise all the artists of Tuscany, until a better taste was spread by the works of Masaccio.

Gherardo Starnina, born at Florence in 1354, was still living in 1408. He was the scholar of Antonio Veneziano, and carried the Florentine art to Spain, whence he returned home well rewarded.

Dello di Niccolo Delli, born in 1404 at Florence, sculptor and painter, was much employed in decorative work, for furniture, &c. He was the friend and companion of Paolo Uccello and Donatello; and he executed some of the frescoes in the cloisters of Santa Maria Novella. He, too, went to Spain, and died there: he was still living in 1464.

Jacopo di Casentino, or Jacopo Landini, of Prato Vecchio, in the Casentino, was born about 1310, and was the pupil of Taddeo Gaddi; he was architect and painter, and executed many wall paintings in various places in Tuscany, some of which are highly spoken of by Vasari; but few traces of them now remain. Vasari calls these old wall paintings *frescoes*, but, as already remarked, the method of *Buon Fresco*, that is when the picture was actually painted on the fresh *intonaco*, was not yet in use. Jacopo was one of the founders of the Florentine Academy of St. Luke; he was enrolled one of the company of painters in 1351; and died eighty years of age at his native place, about the year 1390. In the National Gallery is an altar-piece by Jacopo, which was formerly in the church of San Giovanni Evangelista, in Prato Vecchio. This is probably the painter's masterpiece; it is in tempera, and is in

[1] See Milanesi, "Vite di alcuni artefici Fiorentini scritte da Giorgio Vasari corrette ed accresciute coll'aiuto de' Documenti," in the "Giornale storico degli Archivi Toscani," 1860, where is a very interesting *Portata al Catasto*, or property return made by Pesello in 1427.

twenty-two compartments; the principal subject being the "Lifting up of St. John the Evangelist into Heaven," in accordance with the old legend.[1] There is great dignity in many of the figures, and some of the heads are of a very appropriate character, but drily painted, and with only a very faint appreciation of the value of colour.

Spinello Aretino, or Spinello di Luca Spinelli,[2] was the scholar and assistant of Jacopo di Casentino, and aided him in some of his numerous works at Arezzo, where Spinello was born about 1330. Spinello had a great reputation in his time, and was much employed in Tuscany: for the monks of Camaldoli; for the Monastery of San Miniato al Monte; for the Convent of the Innocenti at Arezzo, in 1377, and for the Convent of Monte Oliveto, near Florence, in 1384. His principal works, however, were the wall paintings or frescoes, of the Campo Santo at Pisa. Spinello painted three of these compositions, for which he received 150 gold florins, about 30*l.* of our money; he was then, 1392, interrupted by the murder of Pietro Gambacorti, and compelled, by the disturbances which ensued, to leave Pisa and return to Florence. After spending a short time in Florence, Spinello returned to Arezzo, and there painted his celebrated "Fall of the Angels," in the church of Santa Maria Degli Angeli, preserved till very recently. This is the work in which Spinello represented the devil so hideous, that, indignant, he appeared to the painter in a dream, and asked him where he had seen him so ugly, and why he had given him so frightful a form; a vision which is said to have shortly afterwards caused the painter's death.[3] If so, the dream must have taken place some years after the completion of the fresco, for Spinello survived to execute many other works. There is a "Coronation of the Virgin," in the Academy of Florence, painted in 1401; and in 1404–5, he painted the frescoes of the church of San Niccolo at Arezzo. In 1405, he was in Siena, and on the 18th of June, in 1407, he contracted for himself and his son, Parri Spinelli, to paint the series of frescoes still preserved in the Sala dei Priori, in the Palazzo Pubblico there, illustrating the struggle for supremacy between Pope Alexander III. and the Emperor Frederick II. Spinello was to receive, for the

[1] See the "Legenda Aurea," St. John Evan, p. 27; and Peter De Natalibus, "Catalogus Sanctorum," ii. 7.

[2] Professor Tomei of Lucca, is or was in possession of a picture of the Virgin with Saints, signed: Hoc opus Pinxit Spinellus Lucæ De Aritio in a. 1391. Vasari, "Vite," &c., ed. Le Monnier, vol. ii., p. 196.

[3] This fresco was engraved by Carlo Lasinio in 1821; it is in the "Affreschi Celebri del XIV. e XV. Secolo," 1841. A fragment of the original work, transferred to cloth, and containing part of the St. Michael, the principal figure, is now in the possession of Mr. Layard; it was exhibited at Manchester in 1857, and is remarkable for the grandeur of its expression.

two, fifteen golden florins per month, besides maintenance. The gold florin was worth, then, between three and four shillings; taking the month at thirty days, it would amount, therefore, to about twenty pence a day *for the two.* Just a hundred years before this time, 1308, Duccio of Siena was engaged at eightpence the *working day*, without maintenance; the work of the painter had therefore risen very much in value during the century that had intervened; Spinello's pay was, at least, double Duccio's, independent of the maintenance. Money may have been of somewhat less value in the time of Spinello than in the earlier period, just as Spinello's twenty pence may have procured him the value of forty shillings of our money at the present day, certainly not very much less. A payment was made to Spinello on the 4th of April, 1408, but his name does not occur in the accounts after the 11th of July of that year:[1] he died at a very advanced age at Arezzo; the exact time is not known.

Vasari, who was Spinello's townsman, has somewhat exaggerated his importance and merits; he places him above Giotto: Spinello's works, no doubt, display great comparative powers, more especially in colouring and in the arrangement of his draperies, but his remaining compositions are wanting in taste both of form and composition, and are generally sketchy and careless. His scenes from the life of St. Benedict in San Miniato, are spirited conceptions, and belong to the good works of the school of Giotto. Vasari awards the greatest praise to the Campo Santo frescoes, from the lives of Saints Efeso and Potito. The National Gallery specimen, three saints formerly in the hospital church of Santi Giovanni e Niccolo near Florence, is effective in colour, and dignified in expression, but the extremities are exceedingly poor in drawing.

Parri, or Gasparri Spinelli, was still living in 1444; he was a clever practical fresco painter, but without taste in drawing: his figures were too long. He is said to have been one of the assistants of Ghiberti in preparing the gates of the Baptistery.

Lorenzo di Bicci (about 1350-1427) a scholar of Spinello, was one of the last of the Giotteschi: he was the founder of a family of painters, who were very active in Tuscany during the fifteenth century. The most distinguished of these were his son Bicci di Lorenzo (1373-1452) and his grandson Neri di Bicci (1418-86) of whom there is an interesting journal preserved in the Library of the Uffizj at Florence, extending over 23 years, from 1453 to 1475. This book shows the ordinary subjects for the painters; those constantly occurring are:—The Annunciation, the Assumption, and the Coronation of the Virgin; the Virgin and Child, the Crucifixion and

[1] Milanesi, "Documenti per la Storia dell'arte Senese," vol. i. p. 43, and vol. ii. p. 32, 1854; see also Rumohr, "Italienische Forschungen," vol. ii.; and Förster, "Beiträge zur neuern Kunstgeschichte," p. 118, 1835.

the Trinity. They were in *tempera*, and the sums range from 3*l.* to 5*l.* of our money, for a large picture; this must be considered good pay, when we reflect that in those days a small house could be bought for the same prices: Paolo Uccello paid but 100 florins for his house, about 6*l.*

Matteo di Giovanni da Siena carried the art southwards, and became a distinguished master at Naples. He was painting between 1462 and 1491, and has been called the Masaccio of his school, as he was the first to leave the traditional manner of the Sienese painters, and to adopt the advanced style of the Florentine *quattrocentisti*. His draperies are disposed with greater attention to nature than was customary at that period; and, says Lanzi, his heads, though not beautiful, are varied in expression. "The Slaughter of the Innocents," was a favourite subject with him; four examples are still preserved.[1] Lanzi remarks that Matteo was the inventor of marble painting or chiaroscuro; he constructed his figures in his designs with various coloured marbles. A portion of the pavement of the Cathedral of Siena was so decorated by him, when he again had recourse to his favourite subject, the "Slaughter of the Innocents."

Umbrian School.

During the progress of painting in Tuscany, it was making nearly equal advancement in Umbria, in Rome and Venice, and in other parts of Italy. Painting was first developed in the Roman state in the cities of Umbria, Gubbio, Fabriano, Matelica, Borgo San Sepolcro, Urbino, Assisi, and other places. The influence, however, of the Umbrian school, as the early painting of these districts is termed, was extended not only over Romagna, but likewise over Tuscany. The early Florentine and Umbrian schools are not so different from each other that they can be considered as distinct when compared with the schools of Florence and Rome during the great ages of art. The decorations of San Francesco at Assisi were the joint productions of Umbrian and Florentine painters, and many painters of the schools of Florence, Umbria, and Siena had common masters.

Of the early masters of the Roman school, Pietro Cavallini, who is said to have been the assistant of Giotto while in Rome, is the most remarkable. He was painter, architect, and worker in mosaic. He executed many works at Rome about the commencement of the fourteenth century, but none of his paintings there now remain: some of his mosaics, however, are still preserved. Cavallini executed also several wall-paintings at Florence, Orvieto, and at Assisi; some

[1] Della Valle has engraved one of these, full of spirit, but without taste, which is signed Matteus Johanni De Senis Pinsit, mcccoxviii., 1418 for 1468. Della Valle assumes that an L (50) before the X has been inadvertently omitted. See "Lettere Sanese," vol. iii. p. 56.

of which are still in a tolerable state of preservation. A Crucifixion in the church of Assisi, is the best preserved of these works: it contains a crowd of figures, some on foot, some on horseback, and dressed in great variety of costume; angels are seen in the sky, which is of a deep bright blue. Considering the few examples which Cavallini can have had to assist him in this composition, it is a work of great merit, notwithstanding the want of perspective, and the angular and occasionally distorted design of the figures. The heads are inferior to Giotto's, but have still considerable character and expression. He appears to have been an older painter than Giotto: he died in 1344, according to Manni and Lanzi; Vasari states that he was eighty-five when he died, which places his birth in 1259, seventeen years before the birth of Giotto.[1]

The arts made much more rapid progress at Rome towards the end of the fourteenth century, when it again became the seat of the Papal government, after the long absence of the Popes at Avignon. Though spiritual lords, the Pontiffs of Rome required their terrestrial palaces as well as the temporal princes of the earth; and distinguished artists soon became numerous in Rome, of whom may be mentioned Ottaviano Martis or Martini, and GENTILE DA FABRIANO, a painter of much greater fame.

In Santa Maria Nuova at Gubbio, is a fresco of the "Virgin and Child," by Ottaviano, remarkable for its colour and delicacy of expression, notwithstanding its dry and meagre forms and deficiency of composition. It is inscribed *Octavius Martis Eugubinus pinxit, Anno* M.CCCC.III.

In the register of the Cathedral of Orvieto, Gentile is styled Egregius magister magistrorum. He was born at Fabriano about 1370; his father Niccolo instructed him in the physical and mathematical sciences, and Gritto da Fabriano was his master in painting. In 1423 he was engaged at Orvieto, and in the same year he painted a picture of the Adoration of the Kings for the sacristy of Santa Trinità; and this picture is now one of the choicest specimens of the early schools in the collection of the Academy at Florence. Gentile worked also with great distinction at Venice: the Venetian

[1] Vertue supposed that Cavallini was the architect of the crosses which were erected to Queen Eleanor, and of the shrine of Edward the Confessor in Westminster Abbey. But, according to the dates mentioned above, Cavallini can have been only twenty years of age when the tomb was finished; 1279 or 1280, according to the inscription. However, where there is so much uncertainty no dates can be relied on, and Cavallini may possibly have been the Petrus Romanus Civis mentioned in the inscription on the tomb. Walpole adopts the supposition, and concludes that Cavallini returned to England with the Abbot Ware, who was elected in 1260, and went shortly afterwards to Rome to receive consecration from Urban IV. (1261–64). Between 1261 and 1279, however, is a long interval. ("Anecdotes of Painting," &c., ch. i.)

senate presented him with the patrician toga, and granted him a pension for life for a picture of the naval victory of the Venetians over Frederick Barbarossa in 1177; it was, however, destroyed by damp as early as the sixteenth century. At Rome likewise he executed many works, but they have all perished. A fresco of the Madonna and Child with Saints Benedict and Joseph, over the tomb of Cardinal Adimari, led Michelangelo to declare this painter's style, like his name, *Gentile*. He taught Jacopo Bellini at Venice, and that painter's son Gentile was named after Fabriano. He died about 1450. He has signed his name FRANCISCUS GENTILIS DE FABRIANO. Though much inferior to Masaccio or Fra Giovanni Angelico, Fabriano was one of the most meritorious artists of his time, and went far beyond Giotto and his immediate school. He was also well acquainted with the theory of his art; he left writings on the mixing of colours and on the art of drawing lines; he was an excellent colourist.

VENETIAN SCHOOL.

It was not until after the time of Giotto, who executed some works in Padua and Verona, that there were any distinguished painters in the Venetian state. The historians of Venetian art, however, date the commencement of modern painting in Venice from the eleventh century. The Doge Selvo invited some Greek mosaic-workers to Venice as early as 1070, to decorate the church of St. Mark. In the thirteenth century, after the taking of Constantinople by the Venetians, both artists and works of art became ordinary objects in Venice. Among the works of art brought from Constantinople to Venice are the four celebrated bronze horses of St. Mark, which are of ancient workmanship: St. Mark's itself is on a pure Byzantine model. Maestro Paolo of Venice, however, is the earliest Venetian painter whose time is known; an old parchment illuminated by him bears the date of 1346. There is not space in the proposed limits of this sketch to enumerate all artists that are recorded, of many of whom little more than their names is known, as Magister Paulus, Lorenzo of Venice, Niccolo Semitecolo, all of the fourteenth century.

Of the fifteenth century more worthy names are recorded; and the early Venetian painters of this period produced many admirably coloured pictures, as regards brilliancy and composition of colour, though they still designed with great stiffness, and in the Gothic taste. The small island of Murano was the seat of the new school, and Quirico, Bernardino, and Andrea da Murano were its founders; but the Vivarini were its greatest ornaments.

ANDREA DA MURANO, who was an established painter about the year 1400, is one of the fathers of Venetian painting; he was the

master of the Vivarini, and an example of his work is preserved in the Academy of Venice: he improved the treatment of the extremities, and planted his figures better than had hitherto been done.

ANTONIO VIVARINI, who was active in 1444–51, painted several works in company with Joannes de Alemania: the Venetian Academy possesses a "Virgin enthroned with the four Doctors of the Church," signed *Gio di Alemagna e Antonio da Murano*, and a "Coronation of the Virgin," signed *Giovanni ed Antonio da Murano;* each somewhat in advance of their time in Italy, both for drawing and for colouring: the large altar-piece, however, at Berlin, from the Solly collection, but not signed, is a hard and ugly performance. His brother, BARTOLOMEO VIVARINI, painting 1459–98, is distinguished as having executed the first oil picture exhibited in Venice; a large altar-piece, painted in 1473, and still preserved in the church of SS. Giovanni e Paolo in Venice: he was probably shown the Van Eyck method by Antonello da Messina. Bartolomeo's works in Venice are not without great merit, but they are strictly *quattrocento* in taste. The example by this master in the National Gallery is richly coloured, but is very imperfect in its drawing. It represents the "Madonna and Child with Saints Jerome and Paul," and, as a genuine signed picture, is a precious example of old Venetian tempera painting: the signature is OPUS BARTOLOMEI VIVARINI DE MURANO; but written in a way peculiar to the old Italian painters, making some vowels do duty twice.[1] The best of this family of painters was LUIGI, by whom there is a really great work, a large altar-piece, in the gallery of Berlin, formerly in the Solly collection; it represents "The Madonna enthroned, with Saints and Angels," and is signed ALVVIXE[2] VIVARIN, but unfortunately not dated. Some have supposed that there must have been two painters of this name, from the reported fact of a picture in the church of SS. Giovanni e Paolo, being dated 1414 (?); while another picture in the Scuola de' Milanesi ai Frari, has the inscription *Aloisius Vivarinus de Murano P.* 1490: the earlier reading is most probably incorrect.

The works of Luigi are an advance upon those of Bartolomeo; his masterpiece, in the opinion of Zanetti, is "St. Jerome caressing a Lion," in the Scuola di San Girolamo, at Venice. The *Sala delle Antiche Pitture*, in the Academy at Venice, contains several works by

[1] See the fac-simile in the National Gallery Catalogue, 1864. The Vienna Gallery contains an altar-piece by this painter on which the framemaker's name is inscribed as well as his—*Bartholomeus Vivarinus de Muriano Fecit. Jacobus De Faencie incisit.* There are other examples of this custom,

[2] Not ALOWIXE as given in Dr. Waagen's Catalogue, eds. 1842–1860. Unhappily a large proportion of the inscriptions in this catalogue are incorrectly printed, especially among the more important Italian pictures; the catalogue requires a thorough revision in this respect.

the Vivarini, which show that these early masters were, in some respects, but little inferior even to the Bellini or Basaiti and their contemporaries. Basaiti completed an altar-piece of "St. Ambrose enthroned, with Saints," now in the Academy, which had been left unfinished by Luigi.

The early Venetians greatly improved the colouring of the art of the fifteenth century, while they scarcely emancipated themselves from the archaic design of the fourteenth; their style of drawing, in fact, when compared with the Flemings, or their Tuscan and Umbrian contemporaries, was an anachronism.

Carlo Crivelli, another of these worthy old masters, and perhaps the best of the Venetian tempera painters, was born at Venice, in the early part of the fifteenth century, and is said to have studied with Jacobello del Fiore, who was still painting as late as 1436. Though of a Venetian family, Crivelli appears to have lived and worked chiefly at Ascoli and its neighbourhood. His earliest yet known picture is an altar-piece in the church of San Silvestro, at Massa, which is dated 1468. His pictures are generally signed *Carolus Crivellus Venetus*, but he rarely added the date. The latest date yet known, is 1495, on a picture in the Grosvenor gallery. A picture in the Oggioni collection at Milan, inscribed Carolus Crivellus Venetus Miles pinxit, has the year 1493. He added the title of *Miles* (knight) to his signature in 1490, when he was ennobled by Ferdinand II., of Naples (then Prince). Crivelli's pictures are exceedingly hard, and have all the faults of manner of the *quattrocento* painters, though they are often well coloured, and are always carefully executed. They do not want expression, but they are almost invariably ugly. Like some few other masters of his time, he was very fond of introducing fruit and festoons of flowers, as ornamental decorations to his compositions, which are frequently on gold grounds, and rigidly symmetrical in their arrangement.[1]

The National Gallery possesses three unusually well-painted and signed specimens, in tempera, of this master, which illustrate perfectly his powers of expression, his colouring, and the delicate hatching of his method of painting—a Pietà; a portrait of the "Beato Ferretti," an ancestor of Pope Pius IX.; and a fine altar-piece, for its time, from Matelica, known as the "Madonna della Rondine." The St. Sebastian in this picture conveys a magnificent idea of the Italian gentleman in the fifteenth century. The *predella* pictures, very carefully executed, appear to be practically tinted drawings.

There was nothing definite or finite in the style of this period from Cimabue to Masaccio; it was essentially one of transition or passage, and did not even attain to a decided appreciation either of

[1] Ridolfi, "Le Maraviglie," &c.; Orsini, "Guida D'Ascoli;" Ricci, "Memorie Storiche delle arti, &c. della Marca di Ancona, Maccrata, 1834."

the crudest principles of objective representation or of the simplest rules of dramatic composition.

Not that this was from any actual incapacity of the painters of the fifteenth century especially, for they gave all that was required of them; and had more been required more could easily have been given. Painting was as yet but slightly removed from the province of sacred decoration, though far from being trammelled by such conventionalism as suppressed all development of imitative art among the Byzantine Greeks. Even in the great altar-pieces of the fourteenth century the work of the painter was secondary; what we should now call the *frame* being the principal decoration, the architectural element ruling the whole. The National collection possesses three examples of this principle:—the fine characteristic altar-piece by Jacopo di Casentino; that of the school of Taddeo Gaddi, dated 1387; and the grand altar-piece by Orcagna, as explained above. Of these, the most complete is that by Jacopo di Casentino, the able scholar of Taddeo Gaddi, representing "St. John the Evangelist lifted up into Heaven," according to the legend,[1] painted about 1350, and formerly in the church of San Giovanni Evangelista, at Prato Vecchio, in Tuscany. This altar-piece consists in all of twenty-two pictures, corresponding with so many panels or divisions of the Gothic framework: centre panels, upper panels, or *cuspidi* (points), the predella, and the panels of the side pilasters, besides other sunken portions introduced at the discretion of the architect or constructor of the frame, the labours of the painter being wholly controlled by such divisions or arrangement. It is quite possible that, in some cases, the painter designed his own framework, but the rule was probably otherwise. In 1384, Spinello Aretino, the scholar of Jacopo, painted an altar-piece for the convent of Monte Oliveto, near Florence, on which were inscribed the names of Simone Cini, the carver, and Gabriello Saracini, the gilder, of the frame, as conspicuously as the name of Spinello himself.[2]

With such conditions, and the force of religious precedent and conventional practice together, free scope was impossible to the painter. Hence we find, with very few exceptions, even the best works of the fourteenth century, though occasionally abounding in religious sentiment and dignity of character, in spite of the obtruding asceticism, as works of art positive and crude in colour, rigid and lifeless in form, and merely symmetrical in composition. The works of this period have, however, one characteristic defect, in their own special province of the pious or the sentimental, and this is a capital one, the too prevailing error, but not of this time only, of looking upon God as the Judge, rather than the Father, of mankind.

[1] See the "Catalogue" of the National Gallery, Art. Jacopo di Casentino.

[2] Vasari, Ed. Le Monnier, vol. ii. p. 194, note. See a very similar inscription, p. 116, note 1.

Ecclesiastical patronage and the cravings of popular superstition were still almost the sole support of art. What we now dignify with the style of painters' studios, were in Italy in the fourteenth century, and in Spain much later, mere shops or factories for the manufacture of Madonnas and Bambinos, or of painted images of the saints. It was doubtless by the production of such works only that painters could secure a living. The painters of the Romanist church, however, were never oppressed by the hideous conventionalisms which quite crushed the mind of the Greek or Byzantine artists.

Such innovations as were introduced by the great *Cinquecento* masters in the sixteenth century would, no doubt, have been considered not only profane but even shocking in some instances by both painters and patrons of this period, being an absolute violation of their prejudices. It is to custom and prejudice that the defects and peculiarities of the time must be assigned, not in any way to artistic incapacity. We have a fine illustration of this in the picture of the "Battle of Sant' Egidio," by Paolo Uccello, now in the National collection. In this picture the horses are ridiculous, looking more like wooden toys than horses, while the men and armour are in many respects admirably painted. In representing the last objects a certain standard of excellence had been already fixed, while it was a comparative innovation to paint horses; and so long as these were intelligibly represented and equal to what had hitherto been done, both painter and patron were, as a matter of course, satisfied. Paolo Uccello was quite capable of carrying the imitation further if the standard of the day had demanded it. Each painter as a rule is satisfied if he has simply surpassed his rivals; thus improvement is gradual, and the progress to perfection necessarily slow.[1]

CHAPTER XIII.

THE ANTAGONISM OF ART WITH TRADITION: INDIVIDUALITY OF FORM: MASACCIO AND HIS CONTEMPORARIES.

In the fifteenth century, when the rule of the Medici was established in Florence, and that city gradually extended its power over the

[1] After the editions of Vasari cited, the most useful general works for the history of this period are Baldinucci, "Notizie dei Professori del Disegno da Cimabue in quà;" Lanzi, "Storia Pittorica dell' Italia;" Rosini, "Storia della Pittura Italiana" (illustrated); and Rumohr, "Italienische Forschungen:" for details, the documents published by Gaye and Milanesi are of great value.

neighbouring territories, it became the capital of Tuscany in Art, as well as in matters of state. With the rise of Florence, the importance of Siena and Pisa gradually declined, and the history of the school of Florence is the history of painting in Tuscany from this period. This was not, however, a mere political distinction: through the extraordinary abilities of a few individual painters, Florence was throughout the whole of the fifteenth century justly distinguished above all other cities of Europe, for the great progress it made in the sister arts of painting and sculpture. Doubtless much of the vigour of capitals is owing to the fact of their being capitals; for, as such, they afford a greater field for enterprise, and cause a concentration of ability within their precincts. This was the case with Florence: for, of the great founders of the various epochs of Art in Florence and Tuscany, not one was a Florentine. Giotto (1276-1336) was of Vespignano; Masaccio (1402-1428-9), of Castell' San Giovanni; Leonardo da Vinci (1452-1519), of Vinci; Michelangelo (1475-1564), of Castell' Caprese; Ludovico Cardi (1559-1613), of Cigoli; and Pietro Berrettini (1596-1669), of Cortona.

The improvements which took place in painting at the commencement of the fifteenth century were of the first importance; one of these, which was indeed essential to the more important development of form which immediately followed it, was the cultivation of Perspective: the chief promoters of this science were Pietro della Francesca and Paolo Uccello; the latter almost neglected every other department of art for this one study, and all his principal works were to exemplify its value. There is in the first cloister of Santa Maria Novella a picture of the Drunkenness of Noah, by Uccello, in which the foreshortening of the figure of Noah is managed with great mastery and effect. Vasari says he would have been one of the greatest painters had he bestowed as much labour upon men and animals as he did upon perspective. He was very fond of painting animals, and particularly birds, whence he derived his name of Uccello. He used this name himself; the pedestal of the great equestrian figure in *terra verde* by him, of John Hawkwood in the Cathedral of Florence, is inscribed PAULI UCCELLI OPUS. Hawkwood was an English adventurer who died in the Florentine service in 1393. Paolo's more correct name is PAOLO DI DONO: he was a scholar of Ghiberti, and was originally brought up as a goldsmith. He wasted so much time on perspective, says Vasari, that he became "more needy than famous." His wife complained to her friends that he sat up the whole night studying the rules of his favourite science, and that the only answer she got to her remonstrances was, *Oh! che dolce cosa è questa prospettiva*—What a delightful thing is this perspective! We have an illustration of his attempt in perspective in the dead man in armour in his delightful picture of the

"Battle of Sant' Egidio"[1] in the National Gallery, the best of all his remaining works, which are very few; the painted armour in this picture is very precious. In the gallery of the Louvre is a panel by him containing the heads of Giotto, Donatello, Brunelleschi, Giovanni Manetti, and himself, representing painting, sculpture, architecture, mathematics, and perspective. He studied geometry with Manetti.

He does not appear to have been so very poor, as he lived in his own house, which he purchased in 1434 for 100 florins. And for some giants painted by him in light and shade, in the Casa de' Vitali at Padua, which were admired by Mantegna, he earned a ducat a day. He died at Florence in 1479, aged eighty-three.[2]

Brunelleschi studied perspective, but Piero della Francesca seems to have been the first who reduced it to a practical system. His theoretical knowledge also of perspective seems to have been considerable; and he was, according to Vasari, one of the best geometricians of his time: he wrote treatises on these subjects, some of which are still preserved at Borgo San Sepolcro, his native place.

Another essential to art, which was wanting in the school of Giotto, was a proper understanding of light and shade. This was in a great degree supplied by MASOLINO DA PANICALE (1383-1440), who executed some excellent works for the period in the chapel of San Pietro in the church del Carmine at Florence. Masolino is said to have been the master of the celebrated Masaccio, who, if such a distinction can be claimed for an individual artist, deserves, more than any other, the title of the father of modern painting. The style of Masaccio was, in the common acceptation of the term, as used by Vasari, *modern;* that is, his composition was dramatic, his forms and character were individual, and, in the more external qualities of art, his representations were natural: this cannot be said of any previous painter. The labours alone, however, of Masaccio's predecessors rendered Masaccio's art possible. But the great reformers of the art, or rather those who contributed towards its final development, were more the contemporaries of Masaccio than his predecessors. This is strictly the case with Paolo Uccello, Masolino da Pinicale and Piero della Francesca.

Masolino, the son of a painter of the name of Cristoforo di Fino, was the scholar of Lorenzo Ghiberti, and of Gherardo Starnina. There are few certain data concerning his life; but after painting in the Brancacci chapel, in which he was interrupted by a visit to Hungary or the North, we find him at work in the north of Italy.

[1] One of four battle-pieces originally painted for the Bartolini family in Gualfonda; there is one at Florence, and a third in the Louvre; the fourth appears to be lost.

[2] Morelli, "Opere di Disegno," p. 23; Gaye, "Carteggio Inedito," &c.; Vasari, "Vite," &c.

At Castiglione d'Olona, near Como, are some frescoes by him in the collegiate church, illustrating the history of the Virgin, and the lives of St. Lawrence and St. Stephen, signed *Masolinus de Florentia pinxit*. And in the Baptistery of the same church are some frescoes in the same style, not signed, but dated 1435. These frescoes were only recovered from whitewash in 1843.[1]

That many of the painters who preceded Masaccio had great ability even for any period, is certain; and it is certain also that they had recourse to the study of nature—a fact which proves that the mere study of nature, without the knowledge of what to select for imitation, will not lead to the production of fine forms. Although beautiful forms are occasionally visible in the works of the early painters, these must be attributed more to the accident of the model, than be looked upon as the result of choice; for we occasionally find the finest parts associated with the most fatal conventionalisms, and defective development in other parts of the same figure; proving the total absence of any ruling judgment, or select standard of form; one of the chief obstacles to which was an intuitive respect for custom. The proprieties of tradition are as fatal to the progress of ordinary minds as enforced prohibitions: tradition is essentially antagonistic to all progress. In Art, however, there is often the will without the faculty; education and convention, if founded on error or prejudice, preclude the power of viewing nature correctly. Thus it is that we sometimes find the most beautiful parts associated with others so inferior, that, from the juxtaposition, the whole appears a deformity. This defect may, however, partly arise from an error of an opposite character, from a too strict adherence to an individual model, as well as from only an occasional resort to the model, or only a partial attention to it. It appears therefore that even a strict attention to nature will not exempt us from the error of ugliness or deformity, without some standard by which to guide our labours—a standard which experience has shown us it would require centuries to attain from an unassisted study of nature alone, on account of the infinite varieties of form in the individual. This standard had, however, in Masaccio's time, already existed for ages, in the works of ancient sculpture; and it required only the master mind to appreciate and appropriate it; and to have been the first to do this efficiently constitutes the chief merit of Masaccio, who further appropriated all the excellences of his immediate predecessors.

[1] See Vasari, Ed. Le Monnier, vol. iii. p. 138.

PETER AND PAUL RESTORING A YOUTH TO LIFE.

(By Masaccio and Filippino Lippi.)

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The School of Florence.

Tommaso Guidi, commonly called Masaccio (which in the complete form is Tommasaccio, and means Slovenly Thomas), was born at San Giovanni in the Valdarno, in 1402, and while still a youth became the pupil, or assistant, of Masolino da Panicalo, who was employed about 1423–5, on a series of pictures illustrating the life of St. Peter, in the Brancacci chapel in the church del Carmine at Florence. This series was continued by Masaccio when Masolino left Florence for Hungary; and his frescoes were executed apparently during 1426 and the following year.

Masaccio, before having completed the work assigned to him in this chapel, visited Rome, and died there in 1428 or 29,[1] in his 27th year, under the suspicion of having been poisoned. It was therefore not owing to this visit that he was enabled to appreciate fully the labours of his eminent contemporaries, the sculptors Donatello and Ghiberti. He attained about the same degree of excellence in his forms as was reached by these sculptors. We find in Masaccio's works a more careful study of individuality of form than is found in those of any earlier master. His drawing of the nude is both masterly in style and in the detail of the modelling: his figures have a great natural ease as well as truth; the same individuality is even more prominent in his heads; and his draperies are grand, simple, and natural. Yet the great service of Masaccio was not so much the perfecting of the art, as freeing it from the trammels of conventionalism: he altogether forsook traditionary habit, and led the artist directly to nature; and, as an original observer, vindicated the *objective* from its hitherto complete dependence on the *subjective*, view of nature: he thus became the first among the moderns to successfully open the paths of *naturalism* in historic art; and we may still join in the high praise so eloquently awarded him by Sir Joshua Reynolds, a hundred years ago:—"He appears to be the first who discovered the path that leads to every excellence to which the Art afterwards arrived, and may, therefore, be justly considered as one of the great fathers of modern Art."[2]

Masaccio's paintings of the Brancacci chapel were—the Expulsion from Paradise; the Tribute-money; Peter baptizing the People, in which is the celebrated naked boy trembling with cold; the Blind and the Lame cured by the Shadow of Peter; the Death of Ananias; and the story of Simon Magus, and Peter and Paul restoring a Youth to Life. The other frescoes were executed by Maso-

[1] Milanesi, "Le Vite di alcuni artefici Fiorentini scritte da Giorgio Vasari corrette ed accresciute coll' aiuto de' Documenti." From the "Giornale Storico Degli Archivi Toscani." Anno IV., July and September, 1860.

[2] Disc. XII.

lino, and Filippino Lippi, the son of Fra Filippo Lippi,[1] to whom the celebrated figure of St. Paul there, hitherto given to Masaccio, is now attributed: this figure was adopted by Raphael in the cartoon of Paul Preaching. Filippino painted also the Consecration of the Church of the Carmine, in the cloisters of the convent.

Some writers have observed a difference in style in these paintings; the characteristics of Masaccio are much less developed in the Expulsion from Paradise and in the Tribute-money, than in the Restoring a Dead Youth to Life, which is supposed to be the last work of the series. The youth of Masaccio when these works were commenced sufficiently explains this difference; his skill keeping pace with his experience. Now that the date and place of his death seem to be pretty certainly established, the difference can scarcely have been owing to any intervening visit to Rome (though such a visit is quite possible), as I ventured to suggest in a former edition of this work; and certainly not to his prosecution of the work after the recall of Cosmo de' Medici to Florence, the period to which Vasari erroneously assigns all the paintings. Cosmo de' Medici was recalled in 1434.

The fact of Masaccio's going to Rome, and leaving these works in an unfinished state, as was the case with the "Resuscitation of the Boy," which was finished years afterwards by Filippino Lippi, might be accepted as an evidence that his Roman visit was undertaken in the prosecution of his studies as much as for the carrying out works in Rome, where he is said to have painted a series of frescoes in the church of San Clemente. There is no proof, however, that this last fatal visit to Rome was his first or only visit.

Masaccio introduced his own portrait into the picture of the Tribute-money, and he is there represented as a very young man. A very admirable head, in *tempera*, similar to this portrait, is now in the National Gallery, and it is one of the most life-like heads in the collection. If the portrait of this interesting painter, as it is said to be, its value in an historical collection could hardly be over-estimated; the probability is, however, that it represents the portrait of Filippino Lippi. The fact of some of these frescoes having been executed when Fra Filippo was a boy, and in the Convent del Carmine (1420–30), seems to have escaped the notice of all the commentators on the time and character of these works,

[1] There is a ground-plan of the chapel, with a scheme of the frescoes, in Kugler's "Hand-book of Painting," translation. The works of this chapel fortunately escaped the general destruction when the convent was consumed by fire in 1771. They are all engraved by Lasinio, in his collection of engravings after the old Florentine Painters. Some of the heads are engraved by Patch in his "Masaccio, sua Vita e Collezione di 24 Teste;" and some of the paintings by Piroli. Parts also are given in the "Etruria Pittrice;" and in other works.

FIGURE OF ST. PAUL. (In the Brancacci Chapel, Florence.)

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when they were under the supposition that Masaccio's death did not take place until 1443. Vasari was assumed to be wrong in his statements both as to the time of the frescoes and the duration of the painter's life, both periods having been erroneously deferred for the space of about fifteen years. The recovery of the truth that Masaccio did actually die as originally asserted by Vasari, at the early age of 26 years, makes these frescoes still more worthy of the admiration they have generally commanded.

The Brancacci chapel was till the time of Raphael, nearly a century, the school of all the great painters of Rome and Tuscany, Michelangelo and Raphael included. In it Masaccio introduced a style of composition and design, which until the appearance of Leonardo da Vinci and Michelangelo experienced no material change. Da Vinci and Fra Bartolomeo enlarged only upon Masaccio's style; Michelangelo invented a style of design of his own, but he outlived it; while the style of Masaccio, expanded to its utmost, still survived in the works of Raphael and the great painters of the Roman school, not because it was Masaccio's, but simply because it was true. The great improvement in design, however, which was accomplished in the works of Masaccio, was not entirely due to him; for Lorenzo Ghiberti and Donatello had made great advancement in sculpture; and Gentile da Fabriano and Vittore Pisanello, with whom Masaccio became acquainted at Rome, had made great improvements upon the Giottesque school of painting.

VITTORE PISANELLO or PISANUS (1404-51) is better known as a medallist than as a painter. He was about the same age as Masaccio, and his medals bear dates from 1444 to 1448, but some are earlier. All are signed *Opus Pisani Pictoris;* and he was a charming painter, as the small picture of "Sant' Antonio and San Giorgio," formerly in the Costabili Gallery at Ferrara, sufficiently proves.[1] Pisanello is said to have done for the advancement of art in Ferrara what Masaccio did for Florence. He was particularly distinguished for his skill in painting horses.

The most able contemporaries, however, of Masaccio, and those whose works contributed most to the establishment of the modern school of art, were Fra Giovanni da Fiesole, commonly called Fra Angelico, Benozzo Gozzoli, and Fra Filippo Lippi.

FRA ANGELICO was not so much distinguished for any external quality of art, as for the high religious sentiment of his works. It was this strong religious character which earned him the surname of L'Angelico, and also Il Beato Angelico, a title inferior only to that of saint. His name was GIOVANNI GUIDO; he was born near the Castello di Vicchio in the Mugello in 1387, and he entered the

[1] Now in the collection of Sir Charles Eastlake. It is signed "Pisanus Pi."

order of the Predicants at Fiesole in 1407? His elder brother Benedictus Petri de Mugello, or Fra Benedetto, an illuminator of MSS., appears to have been Giovanni's instructor, and Giovanni himself executed many illuminations of MSS. He left Fiesole in 1409, and practised for several years as a fresco painter at Cortona, where some of his best works are still preserved. In 1418 he returned to Fiesole, where he resided until 1436, when he was invited to Florence. His principal works are some frescoes in the churches of Florence, and especially in the convent of San Marco, where he painted the history of the Passion of Christ, which occupied him nine years. He painted also others for Niccolo V. at Rome, in the chapel of San Lorenzo in the Vatican. He visited Rome in 1445.

The frescoes in the chapel of Niccolo V. are still in a good state of preservation. They were neglected for about two centuries, owing to the loss of the key of the chapel, and were almost forgotten. Hirt, of Berlin, first drew the public attention to them: they are now well known in prints.[1] They represent subjects from the lives of Saints Stefano and Lorenzo, with their martyrdoms; the evangelists, and the principal fathers and doctors of the Church. Some frescoes were commenced by Fra Giovanni in the chapel of the Madonna di San Brizio in the cathedral of Orvieto, but he appears to have had no opportunity of completing them. They were finished many years afterwards by Luca Signorelli.

These works and the frescoes by Fra Giovanni in the convent of San Marco at Florence, then the abode of the Predicants, are chiefly distinguished for their purely religious sentiment: as works of pictorial art merely, they belong rather to the school which preceded Masaccio, as in point of time Fra Giovanni himself does likewise, for, though he survived, he was fifteen years older than Masaccio. With reference to their sentiment, however, his productions are finished works, and have not been surpassed in expression even by the greatest painters of any subsequent period. They are exclusively religious or ecclesiastical; they breathe the purest piety and humility, and are the vivid impressions of his own mind and character, not acquired or imitated, but proceeding from an untutored simplicity, pure nature. The genuineness of his sentiment and expression was so prominent, that his works became in a great degree, mediately when not immediately, the type of character for religious art to his own and to subsequent generations. His execution is sometimes extremely elaborate and beautiful, especially in small easel pictures, in distemper, of which there are many good

[1] Giangiacomi, "Le Pitture della Capella di Niccolo V. Opere del B. Giov. Ang. da Fiesole," Rome 1810. See also Platner and Bunsen, "Beschreibung der Stadt Rom," and D'Agincourt, "Histoire de l'Art par les Monuments," &c.

specimens in the collection of the Florentine Academy. The superb Predella in tempera, from the church of San Domenico in Fiesole, in the National Gallery, gives a very adequate notion of both the perfections and imperfections of Fra Angelico. Many of the heads are exceedingly fine, and though on so small a scale, have the grandeur of the heads of Raphael.

The sincerity of his sentiment was justified by the simplicity of his life; he was of so high a character as to be offered the archbishopric of Florence by Pope Niccolo V.; but he declined the dignity, upon the plea that to govern or to lead were alike incompatible with his nature. He recommended to the Pope, Fra Antonino, a brother of his order, as more worthy of the post. This monk received the appointment, and became so distinguished a prelate as to be afterwards canonized by Adrian VI.

Fra Giovanni was remarkably methodic in his habits; it was his persuasion that whoever would represent the works of Christ must be with Christ, and he accordingly commenced every undertaking with prayer, and invariably carried out his first impression, treating it as an inspiration. He died in Rome in 1455, and was buried in the church of Santa Maria Sopra Minerva. The following inscription was placed on his tomb:—

HIC JACET VEN. PICTOR. FR. IO. DE FLOR. ORD. P. MCCCCLV.[1]

BENOZZO GOZZOLI, the pupil of Fra Giovanni, was likewise a very distinguished painter of this period; but though he studied the works of Masaccio, he remained behind him in design. His best works are those in the Campo Santo at Pisa, where he painted twenty-four frescoes, covering one whole side of the building. He commenced in 1469, and finished in 1485, and was paid for each picture about ten ducats (66 lire). He died probably in 1485, aged about eighty. There is the tomb of Benozzo in the Campo Santo, which was presented to him by the city of Pisa in the year 1478. It is evident that he was then living, from the inscription itself—"Hic tumulus est Benotii Florentini qui proximè has pinxit historias. Hunc sibi Pisanorum donavit humanitas, mccccLxxviii." (This is the tomb of Benozzo of Florence, who painted these nearest histories. The gratitude of the Pisans gave it to him in 1478.) Vasari therefore was in error if he placed the death of Benozzo in 1478 from this authority.

Benozzo was hard but rich in colour: the National collection is fortunate in possessing two fine specimens by this master—a small

[1] Vasari, "Vite," &c. Ed. Le Monnier; Marchese, "Memorie dei più insigni Pittori, &c., Domenicani," Florence 1845; and "San Marco Convento dei Padri Predicatori in Firenze, illustrato e inciso principalmente nei dipinti del B. Giovanni Angelico," &c. Folio, Florence, 1852.

altar-piece, and the lid of a casettone—the former representing "The Virgin and Child enthroned," for which the original contract, dated 23rd Oct., 1461, is still preserved; and the latter giving a quaint representation of the "Rape of Helen," in which we have an admirable illustration of the costume of the fifteenth century.[1]

The chief merit of FRA FILIPPO LIPPI was in *tone*, or light and shade, and colour; and in this respect he was the immediate precursor of Leonardo da Vinci and Fra Bartolomeo. He was one of the first painters of the Revival who devoted his chief attention to external qualities, and cultivated the sensuous element of art. This quality, as a distinctive characteristic of his works from those of Fra Giovanni, was the faithful exponent of their moral distinction of character. Fra Filippo, however, will ever hold a prominent place among the great painters of the Renaissance of art.

He was born at Florence about 1412, and having lost his parents when young he was placed by an aunt, about 1420, in the convent of the Carmelites at Florence. Here he saw Masaccio paint, his ambition was excited, and he devoted himself with passion to his art. He left the convent in 1430, was captured by pirates on a boating excursion near Ancona, and carried to Africa, where he experienced the hardships of slavery for some eighteen months, when he acquired his liberty, having delighted his master by drawing his portrait. He went first to Naples, but was again in Florence in 1438, and gradually acquired a great name by his works.

The fine altar-piece ascribed to Fra Filippo in the National Gallery is possibly the work of Alessio Baldovinetti,[2] to whom it has been attributed; if his own, it is an early work. It is in tempera, and represents the Madonna and Child enthroned, surrounded by angels, with standing figures of saints, in the two side compartments. It has been assumed to be the picture painted in or before 1438, when the painter was only twenty-five years of age, for Gherardo di Bartolomeo Barbadori, to be placed in the church of Santo Spirito at Florence, where this picture was formerly preserved. It corresponds with Vasari's description of the Barbadori altar-piece, and shows greater care in its execution than Fra Filippo's later works. It was painted before his capture by the pirates off Ancona, and romantic imprisonment in Barbary.

Fra Filippo died at Spoleto, October the 8th, 1469, aged fifty-seven. He is said to have been poisoned by the relations of Lucrezia

[1] See the "Catalogue" of the National Gallery.

[2] Baldovinetti was born in Florence, in 1422, and is supposed to have been the pupil of Paolo Uccello; like that master, he was a devoted student of nature, especially of landscape. He was fond, also, of mosaic, and instructed Domenico Ghirlandajo, says Vasari, in that art. He died in the hospital of San Paolo, in Florence, on the 29th of August, 1490.

Buti, a young Florentine lady whom he carried off from the convent of St. Margaret at Prato: this is probably a mere report; the relations of Lucrezia could do her little service by poisoning Filippo, whom she evidently loved. There was also an interval of about eleven years between her abduction and his death. Filippino, their son, was in his tenth year when his father died.

Fra Filippo was the precursor of Fra Bartolomeo and Leonardo da Vinci in tone: his figures are often grand, and his draperies are massive and majestic.

The National Gallery as well as the Academy of Florence contain some admirable specimens of Fra Filippo's easel pictures: the best of his frescoes are those of the Cathedral of Prato.[1] He executed some works also in the convent of Santa Margherita at Prato, and it was during their progress in 1458 that he seduced and carried off Lucrezia Buti, who was being educated by the nuns in the convent; Filippo was then forty-six years of age. He was engaged on the frescoes of the cathedral of Prato from 1456 to 1464. The Martyrdom of St. Stephen, one of these compositions, is reckoned Filippo's masterpiece: he introduced his own portrait in it, and he painted that of Lucrezia Buti, says Vasari, as Herodias in one of the scenes from the Life of John the Baptist, forming also part of these frescoes. Fra Filippo is said to have painted a few pictures in what is termed *oil;* he was one of the first Italian painters who adopted this new method, of which a more particular account will be given in the next chapter. The facts are briefly these: it was introduced into Italy by Antonello da Messina in about 1450-55, and was made known at Florence by Domenico Veneziano, in about 1460. ANDREA DEL CASTAGNO of Castagno, in the Mugello, where he was born about 1410, obtained the secret from Domenico, and is said afterwards to have killed him; apparently in the year 1463, thinking thus to be the sole possessor of so valuable an art.

DOMENICO VENEZIANO, a native of Venice, and of the same age as Andrea, was the scholar of Antonello da Messina, who is recorded to have imparted to Domenico the method of the Van Eycks', which he had learnt in Flanders.[2]

[1] "Delle Pitture di Fra Filippo Lippi nel coro della Cattedrale di Prato, e de' loro restauri; relazione, compilata dal G. F. B. (Canonico Baldanzi)," Prato, 1835.

[2] Perhaps the only existing work of Domenico is a fresco of the Madonna Enthroned, which was removed from a tabernacle on the exterior wall of a house in Florence, and transferred to canvas by Rizzoli of Cento, in 1852. It is now in the possession of M. Louis Hombert at Florence, who has published a photograph of it. Two heads of saints, parts of the same fresco, are in the possession of Sir Charles Eastlake. On the foot of the throne of the Madonna is written DOMINICUS D. VENECHS. P. This fresco is noticed by Vasari, Ed. Le Monnier, vol. iv. p. 145.

About the year 1460, Domenico and Andrea del Castagno were employed to execute some paintings in the Portinari chapel, in Santa Maria Nuova, when the greater sensation caused by the pictures of Domenico excited the envy of Andrea, who, according to Vasari, insinuated himself into the confidence of Domenico, acquired his secret from him, and then waylaid him, on returning from his work, in the evening, struck him on the head with a piece of lead, and returned to his own work in the chapel, whence he was called out to his wounded friend Domenico, who died in the arms of his treacherous companion. This story rests entirely on the recorded confession of Andrea; but it was never contradicted. During his lifetime he had been called Andrea degli Impiccati (of the hanged), but after his death he was surnamed the Infamous. His title of Degli Impiccati was given him from the pictures of the Pazzi and other conspirators concerned in the death of Juliano de' Medici, whom he painted in 1478 on the façade of the palace of the Podestà, hanging with their heads downwards—Andrea's best work.

Although these painters are thus recorded to have painted in oil, no single work certainly in this method, either by Domenico or Andrea, or by Fra Filippo, is now known to exist. Andrea's manner is hard and vigorous, but has none of the graces of art. He taught Vittore Pisanello.

CHAPTER XIV.

THE EARLY SCHOOLS OF GERMANY AND THE NETHERLANDS. THE VAN EYCKS, 1410.

THE obscurity already referred to, connected with the revival of art in Italy, likewise overhangs that of the North of Europe. Some evidences of activity in the arts of painting and sculpture in Germany, previous to the conquest of Constantinople, have been already noticed, but they are mere isolated facts. Manuscripts of the period of Charlemagne have been mentioned. This prince seems to have been a liberal patron of all the arts, especially of architecture. He built towards the close of the eighth century a magnificent church and palace at Aachen (Aix-la-Chapelle), and sent to Greece and Italy for artists to embellish them. He built also palaces at Nymegen and Ingelheim. Aachen was called the Second Rome; it was enriched by many works of ancient art brought from Ravenna; and in the palace are said to have been paintings of the campaigns of Charles in Spain, sieges of towns,

and many other works, allegorical and historical. Ingelheim was constructed on a similarly magnificent scale.[1]

Tuotilo and Notker, the celebrated monks of Saint Gall, have been already noticed;[2] Alfred and Ariram, two Bavarian monks, were perhaps of a still earlier age, of the ninth century. They were the principal artists who embellished the palace of the Emperor Arnulf at Regensburg: Alfred was a priest of the convent of Tegern-see; he is styled in an old writer, quoted by Fiorillo, "Alfridus, presbyter, *et magister cujusque artis*" (master of every art). Ariram, according to another old writer, was the most ingenious man of his age; he was a monk of the convent of Saint Emmeram. A century later Gosbert and Absolon, two monks of Trier, are noticed for their skill in modelling, and perhaps founding: they made a highly ornamented copper basin for the fountain of the refectory of the convent of Saint Maximin; their names were recorded in Latin verses on the base of the basin, in the inside of which were representations of frogs, toads, and other amphibia.[3]

The convents of Germany afford other examples of skilful artists, but the earliest evidence of schools of painting, using the term in a wide signification, is in the "Parcival" of Wolfram of Eschenbach, a poet of the thirteenth century; in which Cologne and Maastricht are noticed, so as to indicate a considerable reputation for their painters.

Some of these painters are known by name, and many extant works have been attributed to them; we know, however, of no painter contemporary with Wolfram of Eschenbach, who, in his "Parcival," speaking of the beauty of a knight on horseback, says that no painter of Cologne or Maastricht could have painted a better picture than he appeared:—

Von Chölne noch von Maastricht
Dechein Seiltere entwurf' en baz
Denn als er ufem orse saz.[4]

The consecration of the new cathedral of Cologne in 1322, seems to have given a great impetus to the arts of that place in the fourteenth century; and no independent school of painters can

[1] The early history of the arts of design in Germany is entered into with considerable detail by J. D. Fiorillo in the last four volumes of his "Geschichte der Zeichnenden Künste, Mahlerey," Göttingen and Hanover, 1798, 1820; they have also the distinct title "Geschichte der Zeichnenden Künste in Deutschland und den Vereinigten Niederlanden."

[2] Chapter xii.

[3] The inscription is preserved in Hontheim's "Prodromus Historiæ Trevirensis." See Fiorillo, "Geschichte," &c., i. ii.

[4] Fiorillo, *l. c.*; Passavant, "Altkölnische Malerschule," in his "Kunstreise durch England und Belgien."

have been established there before that time. It has its decorations of the thirteenth century; but these scarcely come into the category of paintings.

The sacristy of St. Gereon, at Cologne, contains wall decorations of some figures of saints, of this period: consisting, however, chiefly in isolated figures, of slightly shaded outlines, somewhat in the style of the earliest figures painted on glass, and of the manuscript illuminations, of the time. Similar works have been recently recovered from whitewash, in the neighbourhood of Cologne; and at Soest and other towns of Westphalia, on the eastern side of the Rhine.[1]

The church of St. Ursula at Cologne, contains some pictures of the Apostles on panels of slate, ascribed to the early date of 1224; but as they are much repainted, they are of little historical value. The name of a painter of Soest—Everwin—who lived in 1231, is associated with these early works. The towns of Halberstadt, Hildesheim, and Brunswick, have still more important remains of an evidently well-established system of church decoration of this period; and it was doubtless a branch of that very Byzantine art which was at the same time rapidly developing the revived taste for art in Italy; the Greek attitude of the hand in the rite of benediction, here employed, in the convent of Brauweiler, is conclusive of this influence. The old churches of these districts are chiefly Romanesque. There are no actual altar-pieces of this period; the decorations seem to have been limited to the rude wall-paintings referred to. The cutting up of the wall spaces by the gradual establishment of Gothic or pointed architecture, no doubt tended in a great measure to the final development of altar-pieces and panel pictures generally as a substitute for the wall-painting, which necessarily requires large well-lighted spaces for its proper display. The German decorations of the fourteenth century were not limited to religious subjects for the churches; the saloons of the baronial residences and castles were also decorated with scenes of chivalry, hawking, and the ordinary life of the time.

Meister Wilhelm von Coeln, or William of Cologne, is the oldest painter of repute of this school, and the oldest German painter to whom existing pictures of worth are attributed. He lived in the middle and latter part of the fourteenth century; and, although his authorship of certain works at Cologne and Munich is merely conjectural, there can be no doubt of his own existence, as it is proved by some authentic documents still extant.

[1] See W. Lübke, "Die Mittelalterliche Kunst in Westfalen," &c., with an atlas of plates, fol. Leipzig, 1854; and Schnaase, "Geschichte der Bildenden Künste," vol. v. 1856.

In one of these, the Annals of the Dominicans of Frankfort, he is spoken of as the greatest master of his time: it says — "In that time, 1380, there was at Cologne a most excellent painter, to whom there was not the like in his art; his name was Wilhelm, and he made pictures of men which almost appeared to live." He seems to have been a native of Herle, a village near Cologne; at least there is a painter, in some documents called Wilhelmus de Herle, who was settled at Cologne with his wife Jutta, as early as 1358; he received payment for a miniature in 1372, the last year in which he appears by name in the public accounts. In 1378 Wilhelm died, and his widow married HENRY WYNRICH, also a distinguished painter, and apparently the pupil of Wilhelm. Wynrich was still living in 1414, and had then served five times on the town-council. In 1370-80, a master at Cologne, not named, received 220 marks for a painting on the Town-hall, *pro pictura super domo civium*, and Meister Wilhelm is assumed to be referred to.[1]

There are several fine old pictures in the Pinacothek, at Munich, especially two groups of saints, and a "Sancta Veronica," which are attributed to Meister Wilhelm, on mere conjecture, however, as is also the "Sancta Veronica" in the National Gallery; all which have much of the hand of Meister Stephan, his scholar. Ours is a very good example of this early school, which was possibly the nursery of Hubert van Eyck; the tempera impasto is excellent.

The picture over the tomb of Cuno von Falkenstein, in the St. Castor's-Kirche at Coblenz, painted in 1388, is by some other master, if we rightly assume Meister Wilhelm to have been the same as Wilhelmus de Herle.

A large altar-piece in a chapel in the cathedral at Cologne, formerly in the church of St. Clara, illustrating the history of the Life and Passion of our Lord, in twenty-four compartments, is the most important of the works attributed to this old master; it is, however, according to German critics, by different hands. The figures are on gold grounds, their tints are well mixed, but the drawing is incorrect and feeble. A Crucifixion, painted on the wall of the sacristy of the church of St. Severin at Cologne, is supposed to have been painted by the master of the St. Clara altar-piece: it shows much skill in the management of the draperies, a quality to be observed in many others of the pictures of this early school of Cologne, which displays also considerable force of colouring.

Another celebrated painter of this school is MEISTER STEPHAN, supposed to be the scholar of Meister Wilhelm. Stephan was the painter of the famous Dom-bild, in the cathedral of Cologne, as

[1] Schnaase, "Geschichte der Bildenden Künste," vi. p. 425.

Albert Dürer informs us in his "Diary." He seems to have been Stephan Lochner, or Loethener, as some read the name, a native of Constanz, but settled in Cologne; he bought a house there in 1442, and died in 1451. Though he served twice on the town-council, Stephan died poor, and left his wife unprovided for.[1] We have a genuine piece of this painter's work in the National Gallery—three saints on a gold ground—but very careless in execution, and evidently a mere piece of "Roba di Bottega." The Dom-bild (cathedral picture) at Cologne is, however, a really great work; the principal figures are excellent, for their time. They are small life-size, and well planted, and the heads are good, but pale in colour; the draperies are well cast and carefully painted.[2] It was painted about the year 1430, not much before, for the chapel of the Rath-haus, first founded in 1426, and is generally considered Meister Stephan's *capo d'opera:* it consists of a centre and two revolving wings, the centre representing the adoration of the kings; on the interior of the wings are the patrons of Cologne, St. Ursula and her XI. Martyr Virgins on one side, and St. Gereon and his companions on the other; on the outside of the wings is represented the Annunciation. The picture is said to be painted in oil, but this is very doubtful, and it is a matter not easily settled; the old Cologne tempera was excellent, as our Sancta Veronica shows; and the Dom-bild has a similar appearance.[3]

Another remarkable picture of the school is the "Madonna with the Violet," a large standing figure of the Virgin, now in the Archiepiscopal Museum of Cologne, holding in her right arm the infant Christ, and in her left hand a violet. The upper part of the background is gold, on which are painted the Father, the Dove, and various Angels; the lower part is a rich hanging, and in a corner below is the portrait of the donor, Elizabeth von Reichenstein, abbess of the convent of St. Cecilia in 1452. The Virgin has no crown, the drapery is very simple and massive, and the whole figure is graceful:[4] it is attributed to the painter of the Dom-bild. So also is a really very pleasing little picture, on a gold ground, in the Cologne Gallery, representing the Virgin and Child seated in a Rose-bed—the *Madonna in der Rosenlaube;* it is the best of all the works attributed to Meister Stephan.[5]

Of the Westphalian School, closely allied to the Cologne, we

[1] J. J. Merlo, "Nachrichten von dem Leben und den Werken Kölnischer Künstler," Cologne, 1850-52; Schnaase, "Geschichte der Bildenden Künste," vol. vi. 1861.

[2] There is an outline in Crowe and Cavalcaselle's "Early Flemish Painters."

[3] On this subject consult Sir Charles Eastlake's "Materials," &c., p. 101.

[4] Engraved in Schnaase's "Geschichte," &c., vol. vi. p. 452.

[5] "Katalog des Museums Wallraf-Richartz in Köln," by Dr. W. Müller, 1862.

have also some good specimens in the National Gallery. Besides the two fragments of the Liesborn altar-piece, which show much delicacy of execution, there is the important "Presentation in the Temple," the gift of her Majesty, which is ascribed to the master of the so-called "Lyversberg Passion," a series of eight compositions from the life of our Lord, painted in oil (?), on gold grounds; formerly belonging to Herr Lyversberg, but now the property of his daughter Frau Baumeister, at Cologne. The Pinacothek at Munich possesses several works by the same painter, and they are there ascribed, but without any sufficient foundation, to Israel van Meckenem. Another of these unknown Westphalian painters is the Meister von Werden, who is by some assumed to have been the painter of the "Lyversberg Passion." All the various works ascribed to these masters are sufficiently alike to have been executed by the same painter; the dates given to them vary from about 1465 to 1490.

The Liesborn altar-piece was an important work; it was in the second convent church of the Benedictine Abbey of Liesborn, near Münster, which was consecrated in 1465, and suppressed by Napoleon in 1807, when the altar-piece was sold and dispersed. It was executed partly in oil and partly in tempera, on canvas stretched on wood, the colours being well manipulated; and painted on a gold ground, or at least relieved by a gold background. In the centre was Christ on the Cross, with four angels receiving the blood, from the hands, side, and feet, in golden chalices: by the cross, on a field of flowers, were standing, on one side—Saints John, Scholastica, and Benedict; on the other—Saints Cosmas and Damianus, and the Virgin Mary; and the upper portions of these six figures are now in the National Gallery. On the sides of this centre composition were represented—the Annunciation, the Nativity, the Adoration of the Kings, and the Presentation in the Temple; the Resurrection, the Ascension, the Descent of the Holy Spirit, and the Last Judgment.

Of the so-called Werden master, that is of the painter of several pictures found in the abbey of Werden, near Düsseldorf, a very interesting specimen is the "Conversion of St. Hubert;" one of the Krüger pictures of the National Collection, but deposited for the present in the Gallery of Edinburgh: it represents a mountainous landscape, with a gold background: St. Hubert, richly dressed, has dismounted from his horse, and is kneeling before a stag, and adoring the crucifix between its horns.

It may be a question whether ISRAHEL VAN MECKENEM, as he himself has written his name on his fine portrait engraved by himself, in the British Museum, was connected with this early school as a painter, though he has the repute of having been painter as well as

engraver and goldsmith: on the portrait referred to, however, he calls himself simply "goldsmit." He is the Meister Israel the painter mentioned by many old writers, and is assumed to have been born at Meckenen, near Bocholt, where he was buried in 1503. His name occurs in documents at Bocholt, from 1482 to 1498, but exclusively as a goldsmith: that he was an engraver is evident from his signature on prints,—I. V. M. The fact of his having been an engraver has led some to argue that he cannot have been the old painter, Meister Israel, who is supposed to have flourished before the discovery of engraving; this is, however, an error. Israel the painter is mentioned by Jacob Wympfeling, in his "Rerum Germanicarum," c. 67, "*de Pictura et Plastice*," where he is styled Israel Alemannus; and this writer speaks of him as of his own time, and as contemporary with Albert Dürer, while he notices Martin Schoen or Schongauer, an excellent engraver, as already dead: he says of Martin, "qui *fuit* tam eximius"—who *was* so excellent. This objection is, therefore, wholly removed, for he evidently writes at a time when engraving was completely established. Wympfeling, further, does not say *picturæ*, or *tabulæ depictæ*, but *icones* Israëlis Alemanni, which may signify prints as well as paintings. Wympfeling's book was published at Strasburg, in 1505, only two years after the death of Israel Van Meckenem. If the works attributed to this painter, in the Pinacothek, at Munich, are really by him, he must be reckoned among the best masters of that age, for they are certainly not inferior to the works of any of the early painters of Germany, as for example—the Ascension and the Coronation of the Virgin; Joachim and Anne at the Golden Gate; and several pictures of Apostles.

However, the works of this school, which are to be seen chiefly at Cologne and Munich, whoever the individual masters may be, are generally upon gold grounds and upon panel, and are remarkable for the richness of their colouring and the careful detail of their execution. Though painted in water-colours, or *tempera*, for the most part, if not always, they have the effect of oil-paintings, or indeed few oil-paintings have so good an effect as these works have; their *impasto* appears to be perfect.[1] With respect to higher qualities of art, their weakest part is the drawing, especially in the extremities, which recall to mind the curiosities of the contemporaries of Cimabue; many of the heads, however, are distinguished for a true nobility of expression, worthy of any age and of any master. The subjects are exclusively religious, and relate chiefly

[1] The Cologne painters, like the English, were in the habit of mixing a little honey with their *tempera* or vehicle, which by rendering it less siccative made a slow and careful manipulation quite practicable. See Eastlake's "Materials," &c. p. 100.

to the earliest history of the Church. Single figures of saints are common; active and complicated scenes likewise occur, but they exhibit only a very remote approximation to the real drama.

All the better early German pictures in the Cologne Museum are not necessarily by Cologne painters. One of the best examples in that strange collection of curiosities is the "Crucifixion," a triptych, formerly in the Charterhouse of Cologne, and the bequest of Peter Rinck, a lawyer, who, in 1501, left the convent 200 gold florins for the purpose. This picture, wonderful in its execution, but utterly without taste in its forms, has every appearance of being of the school of Albert Dürer.

Although Cologne holds the most prominent place in the history of painting in Germany, during the fourteenth and fifteenth centuries, all the other great seats of government had their painters. Prague, the residence of the Emperors, had very early attracted artists from foreign parts, as TOMMASO DI BARISINO, of Modena, who, according to a vague tradition, painted for Charles IV., a picture at Prague, not very uncouth, a small triptych, which is now in the Belvedere Gallery, in Vienna. It represents the Virgin and Child in the centre; on one side St. Wenceslas, on the other St. Palmatius, on gold ground, and is signed in Gothic characters—

Quis opus hoc finxit Thomas de Mutina pinxit:
Quale vides lector Barisini[1] *filius auctor.*

NICOLAUS WURMSER of Strasburg was painter to the Emperor Charles IV., at Prague, as early as 1359: the Belvedere Gallery possesses a Crucifixion by him, an indifferent performance. THEODORE DITTRICH, called MAGISTER THEODORICUS, was the contemporary of Wurmser, at Prague: he painted the chapel of Karlstein for the Emperor Charles IV., in 1367;[2] and several of his works are still preserved; two pictures of saints, on gold ground, Augustin and Ambrose, large half-length figures, not bad for their time, are in the Belvedere Gallery at Vienna. The above are all tempera pictures.

A much more celebrated school than that of Cologne, and little subsequent to it in point of time, was established by the Van Eycks at Bruges in Flanders, a city which through its connection with the introduction of the new method of oil-painting holds a very prominent position in the history of art. Bruges may be considered the nursery of Flemish art, and it was its geographical capital for a long period, though it was afterwards superseded by Antwerp. Each city has had its day, and they both testify to the

[1] The new Catalogue by Engerl reads *Rabisini*. Some German writers have erroneously claimed this painter for Bohemia.

[2] Dlabacz, "Künstler Lexicon für Böhmen." Prague 1815; Federici, "Memorie Trevigiane sulle opere di Disegno." Venezia, 1803.

high importance to the arts of an active life in both politics and commerce.

These cities have been to the Low Countries what Pisa and Venice were to Italy. The great importance of Bruges dates from the residence of the Dukes of Burgundy there, as Counts of Flanders; from the time of Philippe le Hardi, who, in 1369, married Margaret, daughter of Louis de Male, Count of Flanders and Artois. He and his successors, Jean Sans Peur, and Philippe le Bon, were active patrons of the arts, which culminated in Bruges in the earlier part of the fifteenth century.[1] After the revolt of the Brugeois against the Archduke Maximilian in 1488, the prosperity of the city rapidly declined.

Tradition has preserved the names of four members of the Van Eyck family, which however does not appear to have been originally of Flanders, but from the convent to which John's daughter eventually retired, Maaseyck or its neighbourhood, in Limbourg. The names are Hubert, John, Lambert, and Margaret;—we know that three of them were painters, but there is no real evidence that Lambert was of the same profession. John was most probably the youngest of the family.

Whether Hubert was connected with the school of Cologne is not known; but possibly he was. Van Mander fixes his birth in the year 1366, and the small village of Eyck (now Alden-Eyck), near Maaseyck, was probably his birthplace. He was established first at Bruges, and afterwards for some time at Ghent: both Hubert and John were granted the freedom of the profession by the corporation of painters of Ghent in the year 1421.[2]

John Van Eyck, the younger brother by many years of Hubert, has, through the report of his having taught the method to Antonello of Messina, obtained the reputation of being the inventor of oil-painting. And as the invention, in the account of Vasari, is given to John Van Eyck, universal rumour has repeated the report; even Van Mander re-echoed Vasari, yet it amounts almost to a certainty that the elder brother Hubert was the inventor of the new method.

In the first place, John was more than twenty years younger

[1] Melchior Broedlain, a painter, was in receipt of an annual pension from Philippe le Hardi, of 200 francs in 1385-95: some specimens of his work, of a respectable character for their time, are still preserved in the Museum of Dijon. See outline in Crowe and Cavalcaselle's "Early Flemish Painters." Many interesting facts relating to the arts and artists of this school, especially with reference to accounts, are recorded by Count De Laborde in his "Ducs de Bourgogne," &c., Paris, 1849, 8vo. The Index to the first volume of *Preuves* is published separately as an "Essai d'un Catalogue des Artistes originaires des Pays-Bas ou employés à la Cour des Ducs de Bourgogne aux xiv. et xv. siècles." Paris, 1849.

[2] See "Notice sur l'Ancienne Corporation des Peintres et Sculpteurs à Gand," by Edmond de Busscher. Brussels, 1853.

than his brother, who was born perhaps of a different mother. This is inferred from various evidence: Hubert died, aged about sixty, September 18, 1426, and John died fourteen years later, still a young man, according to Marcus Van Vaernewyck, in his *History of Belgium*, published in 1565. This is corroborated by the portraits of Hubert and John in the Museum of Berlin, in which John appears to be about thirty years of age, and the other between fifty and sixty; they are both painted on one of the wings or doors of the celebrated altar-piece of St. Bavon, at Ghent, the extreme lower door containing the Just Judges, now in the Berlin Museum. Both portraits were probably painted at the same time, or within an interval of five years at most, 1425–30, otherwise the disparity of age may have been greater than it appears. The whole picture was completed by John in 1432, six years after the death of Hubert.

From the above facts, therefore, John may have been born about the year 1390: according to this assumption he was about fifty years old when he died, which, though not young, is certainly in many cases the period of the greatest vigour; and as youth is really relative, an old man might consider even fifty young. Van Mander fixes the discovery of the Van Eycks' new method at about the year 1410, when John was a mere youth, while Hubert had reached the mature age of about 44, and was already a master of reputation. The whole, or certainly the centre of the upper part of the St. Bavon altar-piece was finished by Hubert, who was therefore evidently complete master of the method; thus again, the circumstances are in favour of Hubert, as it is more likely that the youth was taught by the painter than that the painter was taught by the youth. Lastly, in the inscription on the work, the chief merit is given to Hubert, John being mentioned as the completer of the work, and as the second in art; Hubert being declared without an equal in the world.

The following is the inscription, the last line being what is termed a Chronogram, the Roman capitals added together making, according to their value as numerals, the date 1432, the year in which the picture was fixed in its place:—

> "Pictor Hubertus e Eyck, major quo nemo repertus
> Incepit; pondusque Johannes arte secundus
> Frater perfecit, Judoci Vyd prece fretus
> VersV seXta MaI Vos CoLLoCat aCta tVerI."[1]

This celebrated altar-piece, of which only a portion is now in the church of St. Bavon, at Ghent, consisted originally of a centre with

[1] The picture was painted for Judocus Vyd. M. Michiels, in his "Peintres Brugeois," terms this "barbarous inscription" a mere compliment paid by the younger to the elder Van Eyck. If so, he appears to have taken the opportunity of paying himself a compliment likewise. Many inscriptions might be disposed of in this summary way, but with little benefit to readers, and less credit to critics.

double folding-doors or wings on each side, the whole being divided into two rows, making ten pictures on the inside, but, the upper centre being in three compartments, there were in all twelve different subjects visible when the folding wings were thrown back; the outsides of the doors were likewise painted with representations of the Annunciation, above; and below, John the Baptist, and John the Evangelist, as statues; and portraits of Judocus Vyd and his wife, on each side. Immediately above the figures of the Angel Gabriel and the Virgin are, in three lunettes, the prophets Zechariah and Micah, and the Cumæan and Erythræan Sibyls. The altar-piece itself, or the interior representations, are as follow:—the actual Adoration of the Lamb, in small figures, occupies the lower centre; in the three compartments above it are, in large figures, God the Father, and the Virgin Mary on his right hand, and John the Baptist on the left; the Deity is represented in the pontifical robes of the Roman Church. These three figures are the finest part of the altar-piece. On the two wings of this row to the right, are angels singing, and Adam; on the two to the left, St. Cecilia with angels playing musical instruments, and Eve; on the two wings of the lower row to the right, are the Just Judges, and the Soldiers of Christ; to the left, the Holy Hermits and the Holy Pilgrims.[1] The two central panels are all that now remain of this work in the church of St. Bavon, at Ghent; the two wings on which Adam and Eve are painted, long preserved at Ghent, are in the gallery at Brussels; the remaining six wings are in the Museum at Berlin. The upper portion only of the interior is attributed to Hubert, the rest to John, who painted also the outside: Hubert was the greater painter of the two, judging from this altar-piece; the three principal figures are quite in advance of his time. The celebrated copy of this picture which was made by Michael Coxcien, for Philip II. of Spain, is likewise dispersed in various galleries: the three large figures are in the Pinacothek, at Munich.

Another great work by either Hubert or John Van Eyck, or both, is the Triumph of the Christian Church over the Jewish, or the "Fountain of Living Waters," at Madrid, in the museum of the Santa Trinidad; it is described by Passavant[2] as the work of Hubert. The figure of the Enthroned Saviour, and the Virgin and Baptist on each side of him, strongly resemble the principal figures of the St. Bavon altar-piece.

[1] There are outline prints of this altar-piece in Passavant's "Kunstreise," &c., 1833; and in Waagen's "Handbuch," 1862; and there is a large copy on exhibition now (1864) in the South Kensington Museum.

[2] "Die Christliche Kunst in Spanien," 8vo, 1853, p. 126. Outlines in Crowe and Cavalcaselle's "Early Flemish Painters;" and in Waagen's "Handbook of Painting," Murray, 1860. Among the group of Christians below, Passavant has assumed one of the figures to represent Hubert himself.

Of the life of Hubert little is known beyond what has been already stated. Of John we have many more facts. He was painter and chamberlain—"varlet de chambre"—to Jean Sans-Pitié, Duke of Burgundy, and to his successor, Philippe le Bon. His emolument as painter was 100 francs a-year, and he had other advantages as chamberlain to the Duke. John Van Eyck was employed by Philippe also on diplomatic missions. In 1428, he visited Portugal with the Duke's ambassador, and painted the portrait at Lisbon of the Princess Isabella, daughter of King John I., who was demanded by the Duke in marriage. After the completion of this portrait in 1429, the painter made a tour of several months in Spain. He returned home at the end of the year; and for this portrait and "certain secret services," he received the sum of eighty francs. Van Eyck made other journeys for the Duke, in 1431, 1434, and 1436.

When his brother Hubert died at Ghent, John was already a tenant of a house at Bruges; but in 1431 he purchased a house in that city; he paid the first seigneurial rent of 30 schellings (7*s.* 6*d.* English), to the Cathedral, on the 24th of June, 1432, and the last on that day in 1440: from 1441 to 1443, the rent was paid by his widow.

The date of John's marriage is not known; but his wife presented him with a daughter in 1434, to whom Philippe le Bon became godfather. The present given on the occasion was six cups of silver, weighing 12 marks, and costing 96 francs 12 sous; equivalent almost to the painter's salary for an entire year. Van Eyck does not appear among the number of the Duke's chamberlains after 1438. He died on the 9th of July, 1440, and was buried in the old church of St. Donatian. The funeral was an ordinary one, the fees amounting only to 12 francs of Paris, and the charge for bell-ringing being 24 schellings, or 6 shillings English. How long his widow survived him is not known. His daughter Liévine appears to have entered the convent of Maaseyck, about 1448; and her mother was then probably dead. LAMBERT VAN EYCK, the third of the brothers, survived John some years. Of the sister MARGARET, who was also a painter, little is known. She died, and was buried, at Ghent, in John's lifetime, about 1430, in the Vyd vault by the side of her brother. Both Lucas de Heere and Van Mander speak of her as an excellent painter. She was inscribed in 1418, in the Register of the Society of Notre-Dame-aux-Rayons, of the church of St. Bavon, at Ghent. The Academy of Bruges possesses an excellent portrait of John's wife, painted in 1439, when she was 33 years old.[1]

[1] L'Abbé Carton, "Les Trois Frères Van Eyck," Bruges, 1848; Weale, "Notes sur Jean Van Eyck," &c. London and Brussels, 1861; and the "Catalogue de L'Académie de Bruges," 1861, by the same writer.

The works of the Van Eycks, though in their style perfect, are not exempt from a certain offensive stiffness of design, and the cutting outlines which characterize generally the pictures of the fifteenth century. A more scientific treatment probably as to atmospheric effect, would have secured them a more harmonious unity as pictures; but, taking all the parts singly as studies from nature, they must be allowed to be as nearly perfection as the works of human hands can be; and so consistent was John with himself, that we may take it as a rule that, unless an early Flemish work be perfect in all its parts, it cannot have been painted by John Van Eyck. Excellent as the elder Vander Weyden and Memling certainly were, in none of their works have they equalled the Van Eycks, who are not even approached by the general mass of their followers; who earned, notwithstanding, well-merited reputation in the latter half of the fifteenth century.

We are fortunate in possessing three signed Van Eycks in the National Gallery. One specimen of John Van Eyck, John Arnolfini and his wife, is as fine an example of the characteristics and excellences of his style as is to be seen anywhere; the very signature is an extraordinary piece of work as a specimen of writing. It exhibits a perfect understanding of objective truth of representation; and shows also a high appreciation of the pictorial value of perspective and accidental appearances. Two others, heads, are also remarkable examples. All three pictures are signed:—Joh. de Eyck; Joh'es de Eyck; and Johannes de Eyck; and respectively dated 1432, 1433, 1434.[1]

CHAPTER XV.

NEW TECHNICS. OIL-PAINTING. THE SCHOOL OF THE VAN EYCKS; ANTONELLO DA MESSINA. THE EARLY FLEMISH AND DUTCH OIL-PAINTERS.

THE new method of painting, or rather the new colouring medium discovered by the Van Eycks, has been frequently mentioned. What the method was is not known; but to distinguish it from the common method previously in use, it is sufficiently described by the general though vague term of oil-painting; it was, however, literally varnish painting. Oil-painting, in the strict sense of the term, was neither a mystery nor a novelty in the time of Hubert Van Eyck: it is mentioned both by Theophilus and Cennini. The work of Theophilus is conclusive; that of Cennini is not so, as it

[1] See the signatures in the Catalogue, 1864.

was written twenty-seven years after the common date assigned to the discovery in question: but no fixed date can be assigned to it.

Vasari, who is the principal authority for this piece of history, speaks only generally; but yet he is sufficiently particular to explain that the Van Eyck medium was a compound of resins or resin with oils; and though in some passages he merely alludes to the discovery in the general term of oil-painting, he never meant to convey the simple idea of oil-painting; but in speaking of a time when nearly all works were painted in distemper, the general term *oil-painting* was, after what he had already said, sufficiently descriptive of the new method. The Cavaliere Tambroni, in his preface to Cennini's book, has disingenuously argued against the general expression of Vasari—*oil-painting*, showing, what it was easy to show, that *oil-painting* was known before Van Eyck's time; and, by the evidence of Cennini, practised in Italy at least at the commencement of the fifteenth century, if not earlier; and he accordingly treats the whole account as a fable, never once referring to the only passage in Vasari which should be at all adverted to in an argument on the subject. This passage is—"At last, having tried many things, separately and compounded, he discovered that linseed and nut-oils were the most siccative: these, therefore, he *boiled with other mixtures*, and produced that *varnish* which he, and indeed every painter in the world, had long desired." This passage occurs in the Life of Antonello of Messina, the painter who made the voyage from Naples to Bruges, to learn with what medium John Van Eyck produced the wonderful impasto of his works. It is worth noting that Vasari in this passage calls the medium or vehicle a varnish, from which some resin was evidently one of its compounds. The whole passage clearly shows that Vasari did not contemplate ever being misunderstood or misrepresented as he has been.

The Germans were in the habit of painting in oil before Hubert Van Eyck, as we have seen. The method seems to have been common among them, and the oil-painting taught by Cennini was this German method, for he prefaces his remarks on the subject of oil-painting with the following words:—"I will now teach you to paint in oil, a method much practised by the Germans." The oil which Cennini recommends is linseed oil, which has been thickened in the sun; he describes boiled linseed oil as inferior to this, which for every pound of oil must have one ounce of liquid varnish (*vernice liquida*),[1] some resinous gum. Though not probable, it is possible that Cennini alludes to the Van Eyck medium; Cennini had apparently painted in oil himself, from the minuteness with which he describes the various processes.

[1] "Trattato," c. 91.

According to Vasari, the Van Eycks' method was made known in Italy in the following manner:—ANTONELLO DEGLI ANTONI, a young painter of Messina, commonly called ANTONELLO DA MESSINA, saw in the possession of the King Alfonso I. of Naples, a picture of the Annunciation, by John Van Eyck, or Giovanni da Bruggia, as Vasari calls him; and being struck with the beauty of the impasto, set out immediately for Bruges in order to discover by what means it was produced. He obtained the secret from John Van Eyck, and remained several years in Flanders until he had mastered the process. He returned to Italy, and, while at Venice, communicated the secret to Domenico Veneziano, who was, as recorded, on account of its possession, murdered by Andrea del Castagno, at Florence, about the year 1463. Such is the general account of Vasari, but it would appear that John Van Eyck must have been dead already two years when Antonello arrived at Bruges; supposing he saw the picture in question at the Court of Alfonso I. of Naples, who did not ascend the throne until 1442, for we now know that John died in July, 1440. We must, therefore, either assume that it was at the court of King Réné, of Anjou, that Antonello saw the Van Eyck picture, otherwise he cannot have acquired John's secret from himself, or he must have had it from his brother Lambert, or some one of his scholars. Lambert may have been a painter himself, but of this there is no evidence.

Antonello was born about 1414, and was therefore between twenty-five and thirty years of age, when he made his journey to Flanders. His first visit to Venice was made about the year 1451; he then practised some years at Milan, and in 1465 he was back again in his native city, Messina. The National Gallery possesses a head of Christ, a Salvator Mundi, painted in this year, sufficiently hard and brown, but well drawn and expressive; and as one of the first oil-pictures painted in Italy, it is a work of very great historical interest; it is dated and signed *Antonellus Messaneus me pinxit.*

Soon after 1470, Antonello returned to Venice and established himself there; he cultivated a numerous school and spread a general knowledge of his method as early as the year 1473, as already mentioned in the notice of Bartolomeo Vivarini.

There is a picture painted by Antonello at this time in the museum of Antwerp, representing the Crucifixion between the Two Thieves, signed—1475, Antonellus Messaneus me O° pinxt; the O° signifying apparently Oleo.[1] The picture is painted on a small

[1] Some Flemish writers have asserted the date of this picture to be 1445, and presumed it a proof that Antonello was still residing in Flanders at that time. This may be a fact; but the date of the picture is 1475, as the writer can testify, having carefully examined it with a Coddington lens; September 13, 1846: and again in 1863. This lens magnified the figures, scarcely visible to the naked eye,

panel of wild chestnut; it is somewhat in the style of the Van Eyck school, but is more like early Venetian work: the Deposition from the Cross, in the Munich Gallery, attributed to Marco Basaiti, is very similar in execution to this Crucifixion by Antonello. This painter died at Venice between 1493 and 1496.[1]

One of the oldest but least known painters of the Van Eyck school appears to have been PIETER CHRISTUS (erroneously called Christophsen), of whose pictures several are still extant, of a good quality though brown and hard, yet very inferior to those of the Van Eycks themselves. He was born in the village of Baerle, near Deynze, in Flanders, and his father's name was also Peter: he bought the right of citizenship in Bruges, as a painter, on the 6th of July, 1444. In 1449, he painted a picture, some time in the possession of the jewellers of Antwerp, representing the "Legend of St. Godeberta," the scene being a jeweller's shop; it is now in the possession of Herr Oppenheim, at Cologne, and is signed *Petr*^{s} *X̄pi me fecit a*^{o} 1449. In 1452, he painted the two pictures now in the Berlin Gallery, which formerly served as wings to another work long in the Cathedral of Burgos. They represent "The Annunciation," with "The Nativity," in the background; and the "Last Judgment;" and are inscribed—on the former—*Petrus Xpi me fecit;* on the latter—*anno domini MCCCCLII.* In 1454, he made at Cambrai three copies of a "Miraculous Byzantine Madonna," *Notre Dame de Grâce*, brought from San Sepolcro, at Rome; and one of these copies is still preserved in the Hospital at Cambrai. In 1462, Peter and his wife were both members of the Society of *Notre Dame de L'Arbre Sec*, at Bruges; and in 1463, he executed for that city a "Tree of Jesse," which was still preserved, and used in processions in 1548. He is mentioned also in the archives of the city in 1469; and on the 19th of March, 1472, he was present, in the cloister of St. Donatus, as one of the council of the Corporation of

to more than a quarter of an inch in length. The inscription is written upon a white ground: the figures do not appear to have been in any way tampered with, nor could it be to the interest of any party to convert the 45 into 75; the 7 is not a defaced 4; the construction of the two figures is different, and the position of the 7 is an impossible one for the remains of a *half cleaned out* 4, as implied in Crowe and Cavalcaselle's "Early Flemish Painters." The inscription is given, but somewhat coarsely, in the new Antwerp Catalogue, the editors of which read hesitatingly 1445, in Edit. 1849, but positively 1475, in Edit. 1857. The Berlin Gallery does possess a genuine picture by this painter, dated 1445; it is a fine small portrait, the head of a young man, with a landscape background, and is signed *Antonellus Messaneus me pinxit.*

[1] See the National Gallery Catalogue, in which there is a notice of Antonello, in great detail. Consult also Sir Charles Eastlake's "Materials," &c.; Puccini, "Memorie Istorico-Critiche di Antonello degli Antoni," &c. Flor., 1809; "Memorie dei Pittori Messinese," Messina, 1821; and Vasari, "Vite," Ed. Le Monnier, vol. iv.

Painters, to hear the sentence on one John Hervy, who was prohibited from practising as a painter in Bruges until he paid the proscribed fee of that corporation, a sum exceeding *six livres de gros*[1] (thirty shillings of our money).

This last is the latest mention of Pieter Christus. The date of 1472, however, is sufficiently late to cause some doubt as to the proper reading of the original inscription, *before its restoration*, which was on the interesting oil-picture of the Virgin and Child with SS. Jerome and Francis, now in the Städel Museum at Frankfort, and supposed to be dated 1417; not an impossible date, but both the character of the picture itself, and the fact of Pieter's first acquiring his painter's licence in Bruges in 1444, indicate 1447 as the more probable year. We have no work even of the Van Eycks so early as 1417.

The great scholar of John Van Eyck was ROGIER VANDER WEYDEN, of Brussels, or of Louvain, called by Vasari Rogier of Bruges—Ruggieri da Bruggia. He is termed by the French, Maître Rogel, and was the painter of the small altar-piece which the Emperor Charles V. used to carry about with him; it is now in the Berlin Gallery, and was formerly in the collection of the King of Holland, at the Hague. It is composed of a centre and two doors, measures when open about four feet wide by two high, and represents the Nativity of Christ, his taking down from the cross, and his apparition to the Virgin Mary after his resurrection. It is not one of Rogier's best works, if really by him. The reputed masterpiece of this painter is a similar work on a much larger scale, representing the Last Judgment, in the hospital at Beaune, in Burgundy; it measures about eight feet in height and eighteen in width. It was painted apparently before 1447, and was presented to the hospital by the founder, Nicolas Rollin. Four likewise of his most celebrated works were the remarkable acts of Justice, painted on canvas in the town-hall of Brussels: Rogier was painter to the city of Brussels between 1436 and 1449, certainly, and probably till his death. These pictures are now lost.[2] The Museum of Berlin possesses a Nativity by Vander Weyden, which was originally painted for the church of Middelburg, built in his own time, by Pieter Blandelin, who founded Middelburg, in 1446.

The same gallery possesses an excellent small triptych, illustrat-

[1] See Weale's "Beffroi," vol. i., pp. 205 and 235-42, where all the facts relating to this painter are given in full. His name is written in the documents Pieter Cristus, Xpristus, Xp̄us, Xp̄s, and Xp̄i (*i.e.*, *Xps* and *Xpi* for Christus). The abbreviations have led to the popular misnomers of Christophorus and Christophsen. There was also a Sebastian Christus, a painter at Bruges, who was probably the son of Peter: he and his wife both died before the 27th May, 1501.

[2] Guicciardini makes particular mention of them in his "Descrizione di Tutti i Paesi Bassi," &c., 1588, p. 128.

ing the life of John the Baptist, which was formerly in Spain. But the most magnificent of the works attributed to this grand old master is probably the large triptych of the Van Ertborn Collection, in the Antwerp Gallery, representing the Crucifixion and the Seven Sacraments—the Communion, Baptism, Confirmation, Confession, Ordination, Marriage, and Extreme Unction. It appears to have been painted for Jean Chevrot, Bishop of Tournay, who died in 1460, as his arms with the episcopal arms of Tournay surmount the principal composition. Rogier died at Brussels, June 16, 1464,[1] aged upwards of sixty, and was buried in the church of Saint Gudule: this is assumed from the fact of a gift by his widow to the convent of St. Jacques sur Caudenberg, for the perpetual celebration of a service to the memory of Rogier and his widow; and such a service used to be performed on the day in question at Saint Gudule. Vander Weyden, according to Van Mander, greatly reformed the Flemish style of design; he divested it considerably of its Gothic rigidity. He was a great master of expression, and his heads are often much softer than those of Van Eyck, though his general outline is on the whole more cutting. He is said to have been at Rome in the year 1450, and to have been much struck with the excellence of the works of Gentile da Fabriano. He painted in distemper and in oil, and was the first to paint on fixed canvases for the decorations of apartments; he appears also to have been the first to prefer canvas to panel to paint upon.

Facius[2] notices some pictures by Rogerius Gallicus, which in 1456 were in the possession of Alphonso, King of Naples, as being painted on canvas or linen—*nobiles in linteis picturæ*. A picture of this description, purchased in Italy, was added in 1860 to the National Collection; it is in tempera, on rather fine linen, and is painted with extreme care and much taste in the treatment of the heads. The subject is the "Deposition in the Tomb;" Joseph of Arimathea, St. John, the Virgin Mary, and others, being present; in all eight small figures in a landscape. John Van Eyck being discontented with the varnished tempera panels, appears to have endeavoured to obviate his difficulties or objections by mixing his colours with varnish in the first instance, and thus doing away with the necessity of varnishing and sun-drying. Vander Weyden, on the other hand, seems to have objected to the wooden panel rather than to the vehicles or method of painting; and instead of changing his method was contented to substitute linen for wood to paint upon; and we are fortunate to possess one of these earliest canvas pictures. The two methods can now be examined side by side in the National Gallery: the effect is certainly greatly in favour of Van Eyck and varnish painting.

[1] Michiels, *l. c.*

[2] "De Viris illustribus," &c., p. 48, Flor. 1745.

A Rogier Vander Weyden was received as a *franc-maître* into the guild of St. Luke, at Antwerp, in 1528, and this must be the painter who died of the *suette*, at Antwerp, in 1529, if Van Mander is not in error in his statement. This younger Rogier was most probably the grandson of the elder painter of the name. The National Gallery possesses some admirable specimens ascribed to this master—portraits of himself and wife, and a Magdalen reading; and the Berlin Gallery possesses an excellent "Deposition from the Cross," attributed to him, dated 1488; which would show at least that the elder Vander Weyden is not the author of the work. What justification there is for these attributions, or otherwise, the future may clear up. Rogier had a son, Cornelis, who became a monk, and died in the Charter House of Herinnes, near Enghien, in 1475, aged 48. A Goswin Vander Weyden was admitted a Master of the Company of St. Luke in 1503, and in the years 1514 and 1530 served the office of Dean; he also may have been the grandson of the elder Rogier. There is a picture by Goswin in the Gallery of Brussels, painted in 1535, in his seventieth year, according to an inscription upon it.

Other very distinguished painters of this school were Hans Memling, Hugo Vander Goes, and Gerard Vander Meire. Hans or Jan Memling or Memlinc, has now a reputation almost rivalling that of John Van Eyck. He was, according to some accounts, the pupil of the elder Vander Weyden; but where or when he was born it is equally uncertain. As he was settled and had property at Bruges, he probably belonged to that city, and he was born somewhere about 1425. The Hans Hemling, according to an old chronicle, born at Constanz, in 1439, was apparently another, much younger man. There is a romantic story told of Memling, that he served Charles the Bold, Duke of Burgundy, both as painter and as warrior; was at the battles of Granson and Morat; and was admitted, in 1477, exhausted by wounds and fatigue, into the hospital of St. John at Bruges. He is also assumed to have been the Juan Flamenco (John the Fleming) who executed some paintings for the Carthusian convent of Miraflores, near Burgos, in Spain, in the year 1499. However, as it is now ascertained that Memling was already dead in 1495, this Juan Flamenco was some other Flemish Hans; and as Memling was a married man after 1477, he is not likely to have ever been a brother of the Hospital of St. John. His wife Anne was already dead in 1487; she left three children by Memling, two boys and a girl, who were orphans and still minors in 1495. Memling was already settled in Bruges, in 1479, in his own house in the Rue St. George, as an established painter, and he was then a citizen of property and consideration. He was one of those who, in 1480, contributed to the city loan towards

defraying the expenses of the war between the Emperor Maximilian and France.[1]

Among the most remarkable productions of Memling, is the celebrated Châsse de St. Ursule, or relic-case of St. Ursula, in the abovementioned hospital. It is of a Gothic design, and is embellished on every side by miniature pictures in oil, illustrating, in six scenes, the history of Ursula and her attendant eleven martyr virgins (XI. M. V.). The colouring is extremely beautiful, and all the compositions are dramatic and agreeable, and executed with as much taste as care.[2] In this hospital there are likewise other admirable works by Memling: the Marriage of St. Catherine, painted in 1479, is one of the finest paintings of the fifteenth century: it has two doors or revolving wings, which are painted on both sides.

The marriage of the saint is on the centre piece; on the left hand is the beheading of John the Baptist, with some exquisite figures, recalling the works of Stuerbout; and on the right, the Vision of John the Evangelist on the Island of Patmos, a grand and most extensive composition, full of sentiment: the outsides of the doors have —on the left, two hospital brothers, with St. James, and St. Antony of Padua; on the right, two hospital sisters, with Saints Agnes and Clara. Though this picture is better drawn and better coloured than that of Quintin Matsys at Antwerp, and has a higher art feeling, it is yet not by far so striking a work: an effect which may, perhaps, be attributed to the comparative insignificance of the subject—the imaginary marriage of St. Catherine against the solemn entombment of Christ. The picture is certainly much smaller, and is nearly perfect of its kind; but many a painter has missed a great reputation by wasting his labour on frivolous subjects. The four (or rather three) other works by Memling, in this hospital, are small, but the triptych, with the "Adoration of the Kings" in the centre, and the "Presentation in the Temple" on the left wing, is one of the most perfect of all, and this small "Presentation" is perhaps the most charming thing Memling ever painted: here the result is worthy of the pains taken to produce it, and though not superior to John Van Eyck in execution, it is more perfect in sentiment, and more universal and monumental in the quality of its forms and expression, than is met with in the works of that wonderful painter; it also belongs to the year 1479, and was painted for

[1] We are indebted for these facts to the persevering researches in Bruges of Mr. W. H. J. Weale, who has published some very interesting documents concerning Memling in the "Journal des Beaux-Arts," 3rd year, p. 21, &c., and in his "Catalogue du Musée de l'Académie de Bruges," 1861.

[2] This shrine has been made the subject of a special dissertation by Baron von Keversberg—"Ursule, Princesse Britannique, d'après la Légende, et les Peintures d'Hemling;" see also "Notice des Tableaux qui composent le Musée de l'Hôpital Civil de S. Jean," à Bruges, 1842.

Jan Floreins, alias Van der Ryst, the Hospital-brother, for whom, in the same year, the Marriage of St. Catherine was painted. The "Sibylla Sambetha," painted in 1480, appears to be by another hand; but the same lady is introduced by Memling into the picture of St. Christopher, in the left-hand wing, painted in 1484. The two remaining works by Memling are a "Descent from the Cross," and a "Madonna and Child," on one panel, with Martin Van Nieuwenhove, in adoration, on another; painted in 1487. The National Gallery example, from the Weyer Collection, No. 686, is another exquisite specimen of this painter's work; the Madonna and Child in it are constantly repeated by Memling, and appear to be portraits of his own wife and child, the former of whom he had already lost in 1487, when she must have been yet in the prime of life, as her children, one girl and two boys, were still minors in 1495. The larger example in the Gallery, No. 709, from the Wallerstein Collection, is from the same models.

The Academy of Bruges possesses another grand work by Memling, also a triptych—St. Christopher with the Infant Christ; St. Benedict and St. Giles, in the centre; the wings are unimportant; they represent the portraits of the donor and his wife, with figures in *grisaille* of St. John the Baptist and St. George, on the outsides. The head of St. Giles of the centre picture is exceedingly fine. This triptych was taken to Paris in 1794, and restored to Bruges in 1815, and placed in the gallery of the Academy.

But probably the most extraordinary, though not the most beautiful, of all this painter's productions is the wonderful picture at Munich, representing the Joys and Sorrows of the Virgin—or rather the joys, few of the sorrows being introduced, and the Journey of the Three Kings from the East. This picture is said to contain altogether about fifteen hundred figures and objects, two hundred being human figures or heads; all is elaborately, and much is beautifully painted. The most prominent act in this complicated drama is the Adoration of the Kings, all other events are in a manner secondary to it; but Memling, instead of painting merely the Epiphany or the Adoration, has represented the Kings in every stage of their journey, from the leaving their homes to the actual Adoration; and even the territories of the Kings are indicated, with their towns and palaces, elaborately painted, in the extreme distance.[1] The whole panel, six feet five inches long by two feet eight inches high, is nearly one mass of life, and yet there is nowhere confusion; the view comprises an immense tract of country, and as the point of sight is fixed very high in the picture, the whole lies as it were at the spectator's feet. Everything is

[1] Outline in Waagen's "Handbook." Murray, 1861.

exactly represented, all is brilliantly coloured, and many of the figures are admirably drawn and modelled. Representations of some of the principal Joys and Sorrows[1] occupy the more immediate foreground: as the "Nativity," the "Adoration," the "Resurrection," and the "Descent of the Holy Spirit;" in the middle ground are the "Annunciation," the "Murder of the Innocents," the "Ascension of Christ," and the "Assumption of the Virgin." The figures range in size from about one to six inches.

The "Anonimo di Morelli"[2] noticed a small portrait in oil of Isabella of Aragon, wife of Philippe le Bon, Duke of Burgundy, by Memling, in the Grimani Palace at Venice, in 1521, and dated 1450. Memling was a great *miniatore*, or miniature painter; his participation in the illumination of the Grimani Breviary has been already mentioned.

Hugo Vander Goes, a scholar and imitator of John Van Eyck, known as Hugo d'Anversa by the Italians, was a native of Ghent, and enjoyed a great reputation there in 1467; he was employed by the municipality of that town in 1468, at the pay of fourteen sols or sous the day, much beyond the average remuneration of the time. Hugo's works are very scarce, though about fifty in various galleries are attributed to him; many of them, no doubt, perished under the hands of the Dutch and Flemish iconoclasts of the following century. There is still an altar-piece by him, of considerable pretensions, in the choir of Santa Maria Nuova, at Florence, originally executed for Tommaso, one of the Portinari family, then resident in Bruges; Tommaso's portrait, also by Hugo, is in the Pitti Palace. The Pinacothek, at Munich, possesses a picture by him, a small panel of "St. John in the Wilderness," signed H. V. D. Goes, 1472, which is finished with great delicacy, and has an Italian character in its style. It is quite possible that several other pictures by Vander Goes may be preserved among the great mass of anonymous works of this time, at Brussels and some other of the collections of the rich cities of Belgium. He did, however, I should imagine, not live to be old, as he died not

[1] The principal Joys and Sorrows of the Virgin were: Joys—1. The Annunciation; 2. The Visitation; 3. The Nativity; 4. The Adoration of the Kings; 5. The Presentation in the Temple; 6. Christ found by his Mother in the Temple; 7. The Assumption and Coronation of the Virgin.

The Sorrows were likewise seven:—1. The Prophecy of Simeon (Luke ii. 35); 2. The Flight into Egypt; 3. Christ, while disputing with the Doctors in the Temple, missed by his Mother; 4. Christ betrayed; 5. The Crucifixion, with the Virgin and St. John only, present; 6. The Deposition from the Cross; and, 7. The Ascension of Christ, the Virgin being left on Earth. See the "Speculum Salvationis," Augsburg ed.; and Kugler's "Handbook of Painting," Italy, Editor's Preface, where other series of religious representations are described.

[2] "Notizia D'Opere di Disegno," &c. Bassano, 1800. p. 75.

later than 1479, in the Augustine convent of Rooden Closter, near Brussels, to which he had not long before retired, through disappointment in love, a piece of sentimentality not very consistent with old age. He was shortly before his death, 1478-9, chosen as umpire between the Corporation of Louvain and the heirs of Stuerbout, to value some unfinished works left by that painter.[1]

Of GERARD VANDER MEIRE, also of Ghent, very little is known, but he can scarcely have been born early enough to have been the pupil of Hubert Van Eyck, though he may have easily worked with John. He was enrolled a master of the Ghent Guild of St. Luke in 1452; and we know also that he painted the portrait of a nun of St. Clara, named Colette, who died at Ghent in 1447. In 1474, Gerard served as one of the two "sworn members" of the corporation of painters at Ghent, and he was then probably an old man. Jan Vander Meire, a brother of Gerard, died at Nevers in 1471.

Gerard Vander Meire painted a picture of the Virgin for the church of St. John at Ghent; and the church of St. Bavon there still possesses an altar-piece by him, a composition of many figures, and a very ordinary picture; Christ on the Cross between the two Thieves constituting the centre, with the Brazen Serpent, on the right, and Moses Striking the Rock, on the left. In the National Gallery are two works ascribed to him—one, a small portrait of Marco Barbarigo, who was Venetian Consul in London in 1449, may have been painted at that time either in Ghent or in Bruges. Vander Meire has been supposed to be the Gerard of Ghent who executed a great number of the miniatures of the Grimani Breviary already mentioned; but it is just possible that a much younger man—GERARD HOREMBOUT—was the painter of these miniatures; but in this case they must have been executed about 1490 rather than 1475, a date which has been suggested for them, and a possible one for Vander Meire, or for Memling, who was about thirty-five years of age at that time; but Gerard Horembout was a generation later, and was then but a child. Gerard was the father of Susanna Horembout, who was born at Ghent about 1503, and was a distinguished artist in 1521: both she and her father settled and died in England.[2]

There is another Gerard, an illuminator, and contemporary of Horembout, who has also been supposed to be the master referred to by Vasari and Guicciardini, in speaking of the Flemish minia-

[1] Van Mander; Michiels; and Count De Laborde, "Les Ducs de Bourgogne." Preuves, Vol. I., introduction.

[2] See Ch. xxxiii.; see also Passavant, "Kunstreise," &c.; Rathgeber's "Annalen," &c.; Michiels, "Peinture Flamande et Hollandaise;" Busscher, "Notice sur l'Ancienne Corporation des Peintres à Gand," Brussels, 1853.

ture painters, and this is GERARD DAVID, a native of Oudewater, and an excellent painter. Guicciardini says, "Gherardo eccellentissimo nel alluminare," and assumes him to have been a native of Bruges. He settled in Bruges about 1487, was a member of the Corporation of Painters there in 1488, and served as Dean in 1501-2: he married the daughter of one of the principal jewellers of Bruges. In 1508, Gerard became a member of the Society of Notre Dame de l'Arbre Sec at Bruges, and died in that city on the 13th of August in 1523.[1]

By Gerard David there are two excellent pictures in the Gallery of Bruges, the long admired works representing the story of Cambyses, and the Unjust Judge, Sisamnes, as related by Herodotus: the son of Sisamnes succeeded to the judgment-seat, but as a warning, the leather with which it was covered was made of his father's skin. The first picture represents the seizure of Sisamnes; the second, his flaying: they were painted in 1498. In style they resemble the works of Stuerbout; the figures are large, about three feet high. These two panels were taken to Paris in 1794; but were restored to Bruges in 1815, when they were placed in the Museum: the same gallery contains two miniatures on vellum by Gerard David.

Judging from the style of the pictures above described, and their resemblance to the works of Stuerbout, it is not improbable that this great Dutch painter was the master of Gerard, by whom there are certainly many other pictures among the mass of the misnamed and unnamed works of the fifteenth century which abound in the galleries of the Low Countries.

DIERICK STUERBOUT, or contracted, BOUTS, called by Guicciardini and Van Mander, Dirk Van Haarlem, was born in that city about 1391; his father, Dirk Stuerbout of Louvain, was a skilful landscape painter: he died, aged seventy-four, on the 6th of May, 1409; and is the Dirick da Lovano noticed by Guicciardini.

Stuerbout is the earliest distinguished historical painter of Holland, and is in some respects not second to any of the painters of the Netherlands: his colouring is particularly rich, and in the character of the drawing of his figures, though they are somewhat elongated, he attained an excellence not reached by some of his immediate successors even of great name. He seems to have lived chiefly at Haarlem, for he was an old man in 1461, the year he is supposed to have settled in Louvain, on being appointed painter to that city. His now most celebrated pictures were executed, or finished at least, when he was nearly eighty years of age.

[1] For these facts respecting this hitherto unknown painter we are indebted to Mr. Weale; see the "Beffroi," vol. i., p. 223, opposite to which is a portrait of Gerard photographed from a drawing.

The paintings alluded to are the two of the Golden Legend, formerly in the collection of the King of Holland at the Hague; they were painted for the Council-hall at Louvain in 1468, and Dierick was paid 230 crowns for them. These works are called the First and Second pictures of the Emperor Otho and the Empress Mary. They illustrate a remarkable event which took place in 985. The story is recorded in the Chronicles of Louvain, and is known as the Golden Legend. The Emperor, Otho III., while at Modena, on his return from a journey to Rome, condemned to death one of his courtiers, an Italian Count, upon the accusation of the Empress Mary that he had attempted her honour during the emperor's absence; the accusation was, however, false; she had attempted in vain to seduce the Count, and pursued this course out of revenge. The Count was beheaded; but his widow, confident in his innocence, threw herself at the feet of the emperor, with the head of her husband in her arms, and holding in her hand a red-hot bar of iron with impunity, supplicated him for justice. The emperor, convinced by the fire-ordeal, an infallible proof, determined to make what reparation he could, and ordered the empress to be burnt at the stake.

From this story Stuerbout painted these two large pictures, measuring about six feet wide by eleven high. In the first the emperor is listening to the accusation of the empress, and the Count is being led out in his shirt to execution, which is represented in the background. In the second the widow is kneeling before the emperor with the head of her husband on her left arm, and the hot bar of iron in her right hand; and in the distance of this piece the empress is being burnt at the stake: in both pictures are various attendants. These paintings are much in the style of the Van Eycks, or rather Vander Weyden and Memling, in execution, and are extremely elaborated, especially the Second picture which is superior to the First. They were fixed on the wainscoting of the justice-hall at Louvain; and by each was a panel containing an explanation of the subjects in the Flemish language and in gold Gothic letters. Being in a very dirty state and exposed to decay, they were purchased by the then King of Holland in 1827, were long in the palace of the Prince of Orange at Brussels, in 1841 were placed in the royal gallery at the Hague, and have recently been purchased for the Gallery at Brussels, in which they are now permanently located.

The galleries of Berlin, Munich, and other places, certainly have some fine examples of this painter, under other names, which are, however, gradually being restored to him.

Stuerbout died in 1479-80, aged about eighty-seven, leaving some important commissions for the Town Council of Louvain unexecuted.

In the "Annales et Antiquités de Louvain," first made known by M. De Bast, we learn that Stuerbout was commissioned on the 20th May, 1468, that is, after the completion of the two Golden Legend pictures, to paint two other works for the town-hall, for the sum of 500 crowns :—a "Last Judgment," six feet high by four feet wide, and another, twelve feet high by twenty-six feet wide. The former was executed, and was for many years in the town-hall; the larger work was never completed. What was done was valued by Hugo Vander Goes at 306 florins 36 plekken, which money was accordingly paid to the painter's family. His brother Giles succeeded him in his office of painter to the city of Louvain, and he appears to have had also two other brothers, Hubert and Frederic. Molanus speaks of an Albertus Bouts as a painter, but Hubert is supposed to be meant.[1]

This school of art continued in the Netherlands with but little variety until the sixteenth century, when great changes were effected by the Flemish artists who had studied in Italy, after the production of the great works by Raphael and Michelangelo at Rome. The character of the art of Germany was of a kindred quality, and was in part derived from this early school of the Netherlands.

CHAPTER XVI.

THE QUATTROCENTISTI OR MASTERS OF THE FIFTEENTH CENTURY IN TUSCANY, UMBRIA, VENETIA, BOLOGNA, AND NAPLES. PROGRESSION FROM THE REPRESENTATIVE TO THE IMITATIVE, THROUGH THE GRADUAL DEVELOPMENT OF NATURALISM.

NOTWITHSTANDING the great advances made by Masaccio and his contemporaries, the art was still more representative than imitative; or rather, every picture was more the *representation of a subject*, than the *imitation of objects*, which a true reproduction of nature requires. Filippino Lippi, Perugino, Francia, Mantegna, the Bellini, and others, attained this stage, to a great extent, though not perfectly; and it is the more natural treatment and elaboration

[1] Edw. Van Even, in the "Dietsche Warande," 1858, pt. 1, has given an outline portrait of Stuerbout, and some extracts about the early Dutch and Flemish painters, from the unpublished "History of Louvain," by Jan van der Molen, commonly called Molanus, who died in 1585: these extracts fix some important dates. The Latin title of the MS. is "Historiæ Lovaniensium libri xiv., auctore Joanne Molano."

of details which constitutes the peculiar service of the later Quattrocentisti. But the art was even not yet purified from the pernicious alloy of ecclesiastical tradition; and until such consummation pure dramatic art and pure unaffected sentiment were alike impossible.

Tuscan School.

Filippino Lippi (1460-1505) was a Florentine by birth; and in consequence of his father's death during his childhood he became the pupil of Sandro Botticelli, his father's famous scholar: he went far beyond his father and his master in excellences of execution, and was in every sense one of the greatest painters of his century; indeed, in some respects he left little to be done by the great *cinque-centisti*, of whom he failed to be one only on account of his early death; but, like other artists, he was not always equal.

He was employed about 1485 to complete the frescoes in the Brancacci chapel in the church del Carmine in Florence, which had been left unfinished by Masolino da Panicale and Masaccio. His works in this chapel are full of dramatic power: they are,—"the Restoring of the Youth to Life" (commenced by Masaccio); the Crucifixion of St. Peter; St. Peter and St. Paul before Nero or the Pro-consul; St. Peter liberated from Prison; and, according to some critics, also the celebrated picture of "St. Paul visiting St. Peter in Prison," from which Raphael borrowed the figure of St. Paul for the cartoon of "Paul preaching at Athens," as already mentioned in the notice of Masaccio. This figure, so long attributed to Masaccio, was given to Filippino by Vasari himself, in his first edition, but the passage was omitted in the second. The editors of the new edition of Vasari have adopted the opinion which restores the picture to Filippino. Rumohr, however, in his "Italian Researches,"[1] gives the whole side-wall on the left to Masaccio, with the exception of certain portions of the "Resuscitation of the Youth," executed later by Filippino; and Gaye, in his valuable "Unedited Correspondence of Artists,"[2] taking into consideration the distinction of style, assigns the fresco of "St. Paul visiting St. Peter in Prison" positively to Masaccio, while he assigns the opposite fresco of the "Liberation of St. Peter" to Filippino. Thus the authorship is still a question. The most important fresco in the chapel, however, Peter and Paul before the Pro-consul, is now unanimously, with the exception of Rosini in his "History of Painting in Italy," assigned to Filippino, a restitution due to Rumohr and Gaye, for Vasari had himself, in his first edition, given it to Filippino: and the introduction of certain portraits in it,

[1] "Italienische Forschungen," ii. 246.

[2] "Carteggio Inedito d'Artisti," ii. 471, 472.

independent of the distinction of style, renders it impossible that either Masolino or Masaccio can have executed the work: on the other hand, the fresco of the "Fall," which has been attributed to Filippino, is now assigned to Masolino da Panicale.

Filippino painted also at Rome and Bologna: he was at Rome about 1493. The National Gallery possesses two remarkable easel pictures in tempera by this painter,—the Madonna and Infant Christ, with St. Jerome and St. Dominic adoring, formerly in the Rucellai chapel in San Pancrazio at Florence; and a small "Adoration of the Kings," with a crowd of small figures exquisitely painted: this is so remarkable a work for its time that it may well be the picture of which Vasari relates the following anecdote:—having painted a composition of small figures for his friend Piero del Pugliese, he executed it with such skill and care that, when another citizen expressed a wish to have a similar work, Filippino declined the commission, remarking that it was impossible to paint a second picture like it.

Filippino's last work, a Descent from the Cross, in the Academy at Florence, was left unfinished by him, and was completed by Pietro Perugino. His figures generally are executed with peculiar energy and ease; his women are elegant, the men dignified, and his forms full of life, the emotions well expressed, their action true and dramatic; and he probably surpassed all his contemporaries in the power of representing appearances, one of the last accomplishments in the perfection of the art.

The younger Pesello, already mentioned, was a very remarkable painter of this period, but it is difficult to award to each master his own works, as the manner of the school was so decided that several painted in a very similar taste in every respect; as the Peselli, Pollajuolo, Ghirlandajo, and others.

Giuliano Pesello's grandson, Francesco di Pesello, called Peselino, though first taught by his grandfather, was, it seems, also the scholar and imitator of Fra Filippo Lippi; and he was a most excellent master for his time, but he died young, aged only thirty-five, July 29th, 1457. The Liverpool Institution possesses a good example of this painter—St. Bernardino Preaching, and the exhibition of a Relic: it contains portraits of Cosmo de' Medici, his son Piero, and his grandsons Lorenzo and Giuliano. It is a very interesting picture, sharply and carefully painted. Pesellino's works are not so delicate as the best of Fra Filippo's, but there is in the Louvre a picture by him, which was formerly a worthy Predella to an altar-piece by Fra Filippo, in Santa Croce at Florence. His masterpiece, however, is probably the Trinità in the National Gallery, a magnificent work, and painted about twenty years before the birth of Michelangelo. A Piero di Lorenzo, of

Pratese, is mentioned as having kept shop (*Bottega*) with Pesellino, after his grandfather's death, in 1446.[1]

The greatest of the other contemporaries of the two Lippi were Antonio del Pollajuolo, Domenico del Ghirlandajo, and Luca Signorelli of Cortona: others of less distinction were Raffaelino del Garbo, Cosimo Rosselli, Piero di Cosimo, and Andrea Verrocchio, the master of Leonardo da Vinci and Pietro Perugino.

Antonio Pollajuolo (about 1430-1498), sculptor, goldsmith, and engraver, of Florence, turned his attention only latterly to painting: he was one of the assistants of Lorenzo Ghiberti in the architrave of the second gates of the Baptistery of Florence, completed in 1452, and was a celebrated sculptor, or rather founder; and, according to Vasari, was the first artist who had recourse to dissection for the purposes of art. In painting he generally worked conjointly with his brother Piero, ten years his junior, and who had studied under Andrea del Castagno: there is a Coronation of the Virgin, in the Church of San Gimignano, which was painted by Piero in 1483.

Antonio's masterpiece in painting is the "Martyrdom of St. Sebastian," formerly in the Pucci chapel in the church of San Sebastiano de' Servi at Florence, now in the National Gallery: it was completed in 1475, the year in which Michelangelo was born, and, though exceedingly hard in style and symmetrical in the general composition and in the actual attitude of the several figures, it displays a good natural drawing of the figure, especially in the extremities. The muscular action of some of the limbs is much praised by Vasari: the four principal bowmen in the foreground are four views of only two attitudes, the corresponding figures being back and front views of the same posture. It is a fine example of early Italian oil-painting. The smaller picture in the National Gallery, No. 296, "The Virgin adoring the Infant Christ," is also most probably the work of this painter; and it is a remarkable specimen of the skill in manipulation of the Italian tempera painters of the fifteenth century. Pollajuolo died rich at Rome, whither he had gone in 1484; by the invitation of Innocent VIII., and was buried in the church of San Pietro in Vinculis. By his will, dated Nov. 4th, 1496, he left to each of his two daughters the handsome fortune of 5000 golden ducats. His works in Rome were almost exclusively monumental. He engraved a few plates. His death is placed in the beginning of 1498, but his birth is not positively known within seven years: 1430 is the mean time.[2]

Domenico Bigordi, commonly called Del Ghirlandajo (1449-98), was born at Florence, and was called Ghirlandajo from his father, a

[1] See Milanesi, "Documenti," &c., quoted in p. 110.

[2] See Gaye, "Carteggio," &c.

goldsmith, famed for his manufacture of garlands. Domenico, besides being a jeweller and goldsmith of eminence, and one of the most refined and skilful painters of his time, combining the sentiment of Fra Angelico with the manliness of Masaccio, had the distinction of being, for three years, the master of Michelangelo, who was articled to him in 1488. Domenico has left many famous works in Florence, in fresco and in tempera, still in good preservation; those in the Sassetti chapel in the Sma Trinità, representing the life of St. Francis, and completed in December, 1485, of which series the death of the Saint is one of his greatest works; and those of the Tornabuoni chapel in Santa Maria Novella, finished in 1490, in which is the celebrated portrait of the beautiful Ginevra de' Benci. They have been engraved by Carlo Lasinio. He was also one of the painters employed by Sixtus IV. in the decoration of the Sistine chapel at Rome in 1480-4. The National Gallery possesses an exceedingly beautiful specimen ascribed to this painter, but his authorship of the work is much doubted. The Berlin Gallery contains several very fine tempera pictures attributed to Ghirlandajo; among them the portrait of a young lady of the Tornabuoni family; and a Madonna and Child in glory with St. Francis, John the Evangelist, Jerome, and John the Baptist; the last being finished by his pupil Francesco Granacci, who became afterwards a great admirer and imitator of Michelangelo. Ghirlandajo worked also in Mosaic. Among his assistants were his two brothers, David and Benedetto.

Cosimo Rosselli (1439-1506) was the son of Lorenzo Rosselli, a Florentine mason, and was the pupil of Neri di Bicci. He was the master of Fra Bartolomeo, and was the companion of Ghirlandajo in the decoration of the Sistine chapel. When Sixtus invited the best painters of his time to visit Rome, about 1480, to decorate his new chapel, he offered a prize to the most successful, and Vasari relates that Cosimo, conscious of his inability to rival his more able competitors, among whom were also Luca Signorelli and Pietro Perugino, and equally doubtful of the Pope's judgment, loaded his figures with ultramarine and gold; by which artifice he won the Pope's admiration and gained the prize. These frescoes are still preserved. Rumohr has observed that Cosimo, though a follower of the footsteps of Fra Giovanni and Masaccio, in his earlier career, eventually neglected these great examples, and fell into a lifeless and hideous mannerism,—a censure somewhat justified by the Rucellai altar-piece by this painter in the National collection.

Rosselli's eccentric pupil and assistant Piero di Cosimo (about 1460-1521) was a greater genius than his master: he delighted, and was skilled in painting landscape. He accompanied Cosimo to Rome, and painted the landscape to his "Sermon on the Mount" in

the Sistine chapel. Piero preferred the pagan to the Christian mythology, and we have a charming example of his work in the "Death of Procris" in the National Gallery.

Filippino's master, SANDRO BOTTICELLI (1447-1515), though capable of expressing beautiful and refined sentiment, was another of the distinguished painters of this period who was comparatively void of taste in the treatment of his forms, his works displaying almost all the faults of the *quattro-centismo*. The National Gallery, however, possesses a fine example of his happier expression in the Madonna and Child, numbered 275, which as regards sentiment is certainly a work of a high order of beauty, however technically imperfect. His type of female face is, as a rule, coarse, and altogether without beauty, though Venus was a favourite subject with him.

LUCA SIGNORELLI of Cortona is one of those artists whose works contributed most towards the great epoch of art which immediately followed the close of the fifteenth century. He was born at Cortona about 1441, and became the pupil of Piero della Francesca. His earliest works are at Arezzo, where he was painting in 1472. He was then engaged at Città di Castello, afterwards in Perugia, and in 1484 in Rome. He gained so great a reputation that Città di Castello voted him a citizen, and his native town of Cortona elected him in 1488 one of its chief magistrates. His most celebrated works are the frescoes in a chapel of the Cathedral of Orvieto,[1] executed between 1499 and 1503. They represent the history of Antichrist, the Resurrection of the Dead, Hell, and Paradise. "The usual biblical and theological subjects," says Sir Charles Eastlake,[2] "which appear to have been authorized during the middle ages, were adopted by the great painters, with no other change than that of superior treatment. These illustrations existed originally in illuminated MSS., and when wood-engraving was invented, the same subjects, and sometimes precisely the same designs, were repeated. The wild mystery called the History of Antichrist may perhaps be less ancient, or, being probably of Greek origin, may have been less known among the Italian and German painters than the usual Scriptural and legendary subjects. The block-book 'Der Entkrist,' printed about 1470, was not, however, the first that added this series of representations to those in general use; since a similar work, the *Historia Sancti Johannis Evangelistæ, ejusque Visionis Apocalypticæ*, appeared more than twenty years earlier. Luca Signorelli appears to have adopted his general inventions at Orvieto from these or similar sources." The painting of this chapel of the Madonna di San Brizzio was commenced in 1447 by Fra Giovanni da Fiesole, who painted only a part of the ceiling. The

[1] Engraved in Della Valle's "Storia del Duomo d'Orvieto," Rome, 1791.

[2] Kugler, "Handbook of Painting," Italy: Note.

frescoes were continued by Luca Signorelli in 1499: his contract is dated April 5 of that year. He undertook the completion of the ceiling for two hundred ducats, and the painting of the walls for six hundred ducats, besides free lodging, and two measures of wine, with two quarters of corn every month. The ceiling was finished in 1500, and the amount of remuneration for the rest of the chapel will enable us to form a good conjecture as to the completion of the whole. As the ceiling therefore occupied one season, the rest may have occupied three, which would bring the conclusion of the whole at the latest down to 1503, which is only three years before Michelangelo exhibited at Florence his celebrated design known as the "Cartoon of Pisa:" and such is the vigour and boldness displayed in these works, in invention, in the drawing of the naked figure and in foreshortening, that Vasari and many others have indicated Signorelli as the immediate precursor of Michelangelo. Vasari says that Michelangelo always expressed high admiration for the works of Signorelli, and observes that all may see that he made use of the inventions of Luca in his great work of the Last Judgment in the Sistine chapel at Rome, especially in the forms of the angels and demons, and in the arrangement.

Luca Signorelli died after 1524 at Arezzo, whither he had retired in his old age, and where he lived, says Vasari, more after the manner of a nobleman than an artist. Luca's nephew, Francesco Signorelli, also distinguished himself as a painter: he was still living in 1560.

Giannantonio Razzi, or, correctly, Bazzi (De Bazis), commonly called Il Sodoma,[1] though a native of Vercelli in Piedmont, where he was born about 1477, represented the great *cinque cento* development of the art at Siena, where he settled and became a citizen. His father, Giacomo, was a shoemaker, and the son's education is obscure; but he was the scholar of Martino Spanzotti of Casale at Vercelli, and seems to have spent some years at Rome previous to his establishment in 1501 at Siena.[2] Agostino Chigi invited him to Rome about 1502 to decorate his villa on the Tiber, afterwards known as the Farnesina; and Julius II. employed him in the Vatican Stanze; but what he did there, with the exception of a few ornamental decorations, was destroyed to give place to the new

[1] Sodoma appears to be a corruption of the name Sodona, used by himself, according to an inscription by his own hand on a picture in the chapel of the Commune in the town-hall at Siena:—"Ad honorem Virginis Mariæ Jo. Antonius .... Sodona Eques et Comes Palatinus faciebat MDXXXVIII." Della Valle, "Lettere," vol. iii., p. 251; Gaye, "Carteggio Inedito d'Artisti," vol. ii., 274.

[2] See on the name of Bazzi, and some other particulars of this painter's life, the "Notizie intorno alla patria e ai primi studi del Pittore Giovan Antonio Bazzi," &c., dal P. D. Luigi Bruzza, in the "Miscellanea di Storia Italiana," vol. i. Razzi is an old misprint for Bazzi.

series of decorations undertaken by Raphael. Chigi was led to invite Bazzi to Rome from the reputation he acquired by the continuation of a series of frescoes commenced by Luca Signorelli in the Benedictine Monastery of Monte Oliveto, on the road from Siena to Rome. His chief works were executed at Siena, where he was already established, and married, in 1510. These are the two frescoes of the Chapel of Santa Caterina da Siena, in the Church of San Domenico, completed in 1526. They have been the constant admiration of painters from Baldassare Peruzzi, and Annibale Carracci, down to the present time. On one side of the altar is St. Catherine in Ecstasy, according to the legend; on the other side she is represented fainting, and about to receive the Eucharist from the angel. Both are remarkable for their expression and composition. Bazzi excelled in these qualities, and was also a good colourist. He was, however, unequal: his latest works are unworthy of him; and Lanzi pays him the doubtful compliment that, "though unwilling to paint well, he did not know how to paint badly." The scenes from the "Life of the Virgin," painted in 1536-8, in conjunction with Pacchiarotto and Beccafumi in the Palace of the Signoria, and in the Oratory of San Bernardino, do not come under this censure. But Rumohr prefers his earlier works at Monte Oliveto for their simple dignity and character. Vasari describes Bazzi's habits as so eccentric that he acquired the nickname of *Mattaccio* from the monks of Oliveto. He certainly managed his affairs badly; for though enjoying a great reputation, and employed in many other Italian cities, as Volterra, Pisa, and Lucca, he seems to have squandered away his property, and he died poor, though not destitute, in the great hospital of Siena, February 14, 1549. He left his wife a small house and vineyard. His reputation was extraordinary in his time. Paolo Giovio compares it with that of Raphael.[1] Leo X. created him a *Cavaliere* of the Order of Cristo, and, like Titian, he was made a Count Palatine by the Emperor Charles V. His works are rare in galleries, as his time was chiefly devoted to fresco-painting. He painted in oil a "Death of Lucretia" for Leo X., which was reckoned among his best works. This may be the picture formerly in the Kestner Collection, mentioned by Kugler, as worthy of Raphael. Speth[2] notices especially as Bazzi's masterpiece the "Deposition from the Cross" over an altar in the church of San Francesco, at Siena, painted in 1513, and which he compares with the Borghese "Entombment," by Raphael.

Bazzi had a considerable school, of whom the principal were

[1] In his Eulogium on Raphael—"Plures pari pæne gloria certantes artem exceperunt, et in his Sodomas Vercellencis." Lanzi, "Storia Pittorica," &c. i. p. 282.

[2] "Kunst in Italien," ii. p. 134.

Bartolomeo Neroni, called Il Riccio (living 1573), married to his only daughter, and Michelangelo Anselmi (1491–1554), who became afterwards an imitator of Correggio.

Though the school of Florence took a decided lead in matters of art at the close of the fifteenth century, Rome, Venice, Padua, and Bologna were not unworthy competitors for fame.

Umbrian School.

At Rome, Pietro Vanucci, born at Città della Pieve in 1446, but commonly called Perugino, from Perugia, in which place he settled, enjoyed a very distinguished name: it was, however, to the Florentine painters that he owed much of the excellence of his works. Whether he was the pupil of Verocchio or not, he had during his residence in Florence the example of the noble works of Fra Giovanni and of the Brancacci chapel; and no painter, even of ordinary ability, could at that time have beheld such works without being incited to emulation and improved by them. His taste in form or design was generally mean or little; his forms are dry and meagre when correct, and his draperies extremely stiff and formal. His composition is mere symmetrical arrangement; his figures, however, often show a graceful delicacy of attitude and motion, and a softness and simplicity of expression unequalled by any of his immediate contemporaries; in colouring he was perhaps in advance of all his contemporaries: this is, however, a quality which he had in common with the majority of the best Umbrian painters, as Piero della Francesca, or even Lorenzo di San Severino, an early painter comparatively unknown, by whom there is a signed picture in the National collection, exceedingly warm and rich in colouring.

The painters of Umbria are remarkable for a characteristic brilliancy of colouring beyond, perhaps, any of their contemporaries. There is also a simplicity and devoutness about their works which is characteristic of them. Perugino never lost these characteristics. Piero della Francesca, so called from his mother, for he was born after his father's death, was the most distinguished of the early Umbrian painters. He was born at Borgo San Sepolcro about 1410, not earlier; hence he is also sometimes called Piero Borghese; and he was, according to Vasari, Perugino's master; though Mariotti[1] mentions Niccolo Alunno as the master of Pietro.

[1] "Lettere Pittoriche Perugine," &c., 8vo., Perugia, 1788. Alunno painted from 1458 to 1499; he was a native of Foligno, and he is assumed by Rumohr to have been the master who signed "*Nicolai Fulginatis opus.*" There are some remains of his work, in the church of San Francesco at Assisi, which was praised by Vasari. There is a "Madonna and Child" in the Brera at Milan; and our National Gallery possesses an *Ecce Homo* by this painter, who is said to have been the master also of Pinturicchio and L'Ingegno.

Piero received a scientific education in his youth, but at the age of fifteen turned his attention to painting; and in after life made valuable use of his early instruction in an attempt, among other similar pursuits, to develop the laws of perspective, as already mentioned.[1] He must have been a painter of great consideration in his time. His first patron was Federigo di Montefeltro, Duke of Urbino. He was employed also at Arezzo, Perugia, Pesaro, Ancona, and Rimini. He was in Rimini in 1451. A fresco by him is still preserved in the church of San Francesco, signed PETRI DE BURGO OPUS, MCCCCLI. In this picture is the portrait of Sigismondo Malatesta, the husband of Isotta da Rimini (she was his fourth wife), of whom there is in the National Gallery a tempera portrait in profile, attributed to Piero. In spite of the singularity of the costume and the pose of the figure, this is a beautiful picture, finished with the utmost care, even to the reflexes, and it is exceedingly brilliant in colour. It was probably painted at this time, 1451. It was perhaps from Rimini that Piero was invited by the Duke Borso to Ferrara, where he was employed to embellish the palace Schifanoja; but what he did here was destroyed when the palace was rebuilt and enlarged by the Duke Ercole in 1469; and the new decorations were intrusted to Cosimo Tura, about 1471. Piero della Francesca was probably then blind. Vasari states that in his sixtieth year Piero became blind owing to a cold in his eyes. This would be about 1470; and this date accords with another fact recorded by Vasari, that Piero survived the loss of his sight twenty-six years, for he was still living in 1494. Fra Luca speaks of him as living, in his "Summa de Arithmetica," p. 68, which was published in that year. Piero was one of those invited to Rome by Pope Nicholas V., and whose works in the Vatican were destroyed to make room for the frescoes of Raphael. The "Resurrection of Christ," one of Piero's best works, is still preserved in the Palazzo de' Conservadori, at Città San Sepolcro.

Perugino displayed a charming taste for colour in his tempera pictures, and when he adopted the new method of oil-painting he added a force and effect unprecedented in the schools of Rome and Florence, and afterwards equalled only by Francia at Bologna.

[1] Sig. Giuseppe Bossi of Milan was in 1810 in possession of an original MS. work on Perspective, by Piero. See "Del Cenacolo," &c., p. 17. Some of his writings were, according to Vasari, dishonestly published by his pupil, Fra Luca dal Borgo, or Luca Pacciolo, as his own; but the accuracy of this statement is doubted. Fra Luca has published no work on perspective: his works are, "Summa Arithmeticæ;" "La Divina Proporzione," with figures by Leonardo da Vinci; and "Interpretazione di Euclide." Where Luca speaks of perspective, he notices Piero della Francesca as *El Monarca de la Pintura*. A life of Piero was published at Florence in 1835, by Gherardi Dragomanni. The date, 1398, commonly assumed as the year of Piero's birth, is, from facts stated above, very improbable; it is much too early.

FROM THE "ENTOMBMENT," IN THE PITTI PALACE.

BY PIETRO PERUGINO.

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The National Gallery possesses examples of both styles,—the exquisite small Madonna, of the *tempera* colouring, and the large Madonna, with the archangels, of the oil-painting, the latter being the lower portion of the celebrated altar-piece of the *Certosa* of Pavia: the small fish in the hand of Tobias in this picture is worthy of the most illusive of Dutch painters.

Pietro, like Margaritone, outlived the art of his own time. When he saw the rival cartoons of Leonardo da Vinci and Michelangelo at Florence in 1506, he felt that his own star was declining, and accordingly set himself against the innovation, and unreservedly expressed his disapproval of the new style of design in the presence of Michelangelo himself, who, so far from respecting the prejudices of the worthy sexagenarian, called him a *dunce* in art (*goffo nell' arte*). Perugino took him before a magistrate for the affront; but the dispute ended, says Vasari, with little credit to the complainant.

Pietro was settled at Perugia, where he established an academy of great reputation; but, according to Vasari, his love of money rendered it more a picture factory latterly than a genuine school of art: he is said to have lost some important commissions on account of the exorbitance of his charges. He had already gained his reputation at Perugia before 1495, as Giovanni Santi, the father of Raphael, mentions him in the highest terms as a painter, in his poetical chronicle, or "Life" of the Duke Federigo of Urbino, where he is charmingly compared with Leonardo da Vinci:—

> Due giovin' par d'etate e par d'amori
> Leonardo da Vinci e 'l Perusino
> Pier della Pieve, che son' divin pittori.[1]

He appears to have been an extraordinary character; Vasari says he denied the immortality of the soul. He died at Castello di Fontignano in 1524, having refused either to take the sacrament or to confess, and he was accordingly buried in unconsecrated ground in a field by the public road: he was curious, he replied to the remonstrance of the priest, to ascertain the fate of a soul that had never confessed. Such is the statement of Gasparo Celio, a Roman painter of the sixteenth century, as coming from Niccolo dalle Pomerance, whose wife was related to Pietro's. He signed himself sometimes PETRUS PERUSINUS, and sometimes PETRUS DE CASTRO PLEBIS: he was a citizen only of Perugia, and was born at Città della Pieve.[2]

[1] Passavant, "Rafael," &c., vol. i. p. 53.

[2] Memoirs of Perugino are numerous: see Mariotti, "Lettere Pittoriche Perugine," 1788; Orsini, "Vita, Elogio e Memorie dell Egregio Pittore Pietro Perugino e degli Scolari di esso," Perugia, 1804; Mezzanotte, "Della Vita e delle Opere di Pietro Vannucci da Castello della Pieve," &c., Perugia, 1836; and Vermiglioli, "Memorie, &c., of Pinturicchio and Perugino," Perugia, 1837.

Perugino's greatest glory is that of having been the master of Raphael. He had many other scholars more or less distinguished, as Bernardino Pinturicchio, Lo Spagna, Andrea Luigi of Assisi, called L'Ingegno on account of his great abilities; but all that now certainly remains of his work, is a coat-of-arms at Assisi, painted in 1484; Domenico and his son Orazio, di Paris Alfani, Eusebio da San Giorgio, Giannicola da Perugia, Berto di Giovanni, Sinibaldo da Perugia, Adone Doni of Assisi, and Palmerini of Urbino. No pupils ever imitated their master so closely as did those of Perugino. Raphael himself, before his visit to Florence and acquaintance with Fra Bartolomeo, painted completely in his style.

Bernardino Pinturicchio was born at Perugia in 1454. He is more correctly Bernardino di Betto—that is, the son of Benedetto: his family name is not known. Pinturicchio is a variation of *Pentorichio*, "the little painter!" After Raphael, Pinturicchio was the most distinguished of Perugino's school; though it is assumed that he studied with Niccolo Alunno before he joined Perugino, with whom he was as much an assistant as a scholar: he was with him at Rome about 1484. In 1492 he was employed at Rome and at Orvieto, and in 1502, on the 29th of June,[1] he received his great commission from Cardinal Piccolommini to decorate the library of the cathedral of Siena. In this work Pinturicchio employed Raphael (then a mere youth) as one of his assistants; but how far that assistance extended is quite unknown: the works occupied until 1509. They represent in ten frescoes the principal events of the life of Enea Silvio Piccolommini, who was afterwards Pope Pius II.; and Pinturicchio treated his subject in a purely dramatic or natural sense, attempting to represent the incidents chosen as he imagined they must have happened, without respect to convention or custom of any kind. Still he has imbued his works with but little of the spirit of the *cinquecento*. Though he forsook the manner of Perugino, he did not master that of the great revivers of the art, as indeed was scarcely possible, considering that little was then achieved, and of that little but a very small portion must have been known to him. Pinturicchio was latterly careless, and, like Perugino, was accused of allowing the love of gain to supplant devotion to art: like his master in another respect, he trusted too much to his pupils. He was a great decorator. The vault of the choir of Santa Maria del Popolo, at Rome, painted before 1502, was perhaps the most magnificent pictorial decoration that had been at that time produced in Rome. His landscape views executed in the Vatican have perished. He had a great taste for landscape, and showed himself throughout his works an original observer of

[1] Milanesi, "Documenti," &c. iii. p. 9.

Nature: many of his incidents, in subject and treatment, border on naturalism. Vasari relates that he died through his avarice; but this story is indignantly contradicted by Mariotti and others. The true account of his death, however, is sufficiently melancholy: he was confined to his bed by sickness, and the infamous woman his wife Grania, deserted him. She locked him up alone in his house, and there left him to starve. This happened at Siena, December 11, 1513.[1]

Giovanni di Pietro, commonly called Lo Spagna, and sometimes Lo Spagnolo, the Spaniard, was a close imitator of Perugino. Few of the circumstances of his life are known. He was painting in Italy probably as early as 1503, and certainly in 1507. In 1516 he was made a citizen of Spoleto, and in the following year was elected head or captain of the Society of Painters there—*Capitano dell' arte dei Pittori*.[2] The "Madonna Enthroned," in the chapel of San Stefano in the lower church of San Francesco, at Assisi, painted in 1516, is considered by Rumohr, Lo Spagna's masterpiece. Latterly he endeavoured to appropriate the enlarged style of Raphael, but was not successful. He was still living in 1530.

Of the majority of the other scholars of Perugino, little beyond their names is now known. The examples of their work that are known to exist are chiefly at Perugia; doubtless many of the specimens assigned to the Caposcuola and to his greater scholars, are by the hands of the more obscure Umbrian painters.[3] In the Franciscan church at Matelica there is an altar-piece representing the Virgin and Child enthroned, with many saints, &c., signed—1512. Eusebius De S$\bar{c}$o Georgio Perusinus Pinxit. It is Raphaelesque in character, but poor in colour.

Jacopo Pacchiarotto (1474–1540) of Siena is frequently accounted among the scholars of Perugino, but there is no evidence of this pupilage. Pacchiarotto surpassed Perugino in perhaps every respect save colouring, though he painted much in the same style. His greatest work is in Santa Caterina at Siena, representing that saint visiting the body of St. Agnes of Montepulciano, which, says Speth,[4] can be compared only with Raphael: and he adds that, to describe Pacchiarotto as "of the school of Perugino" is only magnifying the injustice he has already undergone, in having had some of his best works attributed to that master. His forms are fuller than Perugino's, and, though his taste is that of the *quattrocento*, his heads

[1] Vermiglioli, "Bernardino Pinturicchio," &c., 1837.

[2] Mariotti, "Lettere Pittoriche Perugine," p. 95; Rumohr, "Italienische Forschungen," ii. 349.

[3] See Mariotti, "Lettere," &c., Perugia, 1788; where many details may be found relating to the Umbrian School, and the Arts in Perugia.

[4] "Kunst in Italien," Munich, 1821, vol. ii. p. 57.

occasionally have great beauty of form and sweetness of expression. He executed great works at Siena; but, as he is omitted by Vasari, he has been neglected and forgotten by posterity: he is not the Girolamo di Pacchia slightly noticed by Vasari in the life of Razzi. Pacchiarotto was poor and unfortunate: his life was a troubled one; he mixed himself up in the political disturbances of his time, and was involved in a conspiracy against the authorities in 1535, when he is said to have fled to France for safety. He returned to Siena, but was banished in 1539, and outlawed by the government; he was, however, through the intercession of his wife, restored to his family in 1540, when we lose all further account of him.

Two other Umbrian painters of this period, Melozzo da Forlì and Marco Palmezzano, were of considerable distinction in their time. Melozzo da Forlì (1438–1494) was one of the first to paint on ceilings what the Italians term the *sotto in su* figures, that is, foreshortened as seen looking up from below. In an Ascension of Christ, painted in 1472, in the church of the Santi Apostoli at Rome, Melozzo completely anticipated the foreshortenings of Correggio in his cupola at Parma. The chapel in which these frescoes were has been rebuilt; but the frescoes were preserved and removed in 1711, some parts to the Quirinal Palace, and some to the Vatican.[1] In the Vatican Gallery also is to be seen a large fresco by Melozzo, which was transferred from the wall of the old Library to canvas, by Domenico Succi for Leo XII. It represents Sixtus IV. installing Platina (Bartolomeo Sacchi), in 1475, as Prefect of the Vatican Library: it contains many portraits of distinguished persons of the time. The expression of many of the heads is good, but the picture is in the hard manner of the time, and in the severe style of Mantegna, with whom Melozzo is supposed to have studied in the school of Squarcione at Padua.

Marco Palmezzano, born about 1456, and who painted from about 1486 to 1537, was also a native of Forlì, and was the scholar of Melozzo: he occasionally signed himself *Marchus de Melotius*. There is an example of this master in the National Gallery. His earlier works have all the hard dryness of the *quattrocento*, but with occasionally some grace of expression.[2]

The same fault of taste in design and composition which has been found with Perugino and his school, characterized also in some measure the otherwise able works of the Bellini, the most distinguished contemporary painters of Venice.

[1] All the portions are engraved in D'Agincourt's "Histoire de l'Art par les Monuments."

[2] The Palmezzani family at Forlì is in the possession of a portrait of this painter, on the frame of which is inscribed—"Marcus Palmesanus Nob. Forol Semetipsum pinxit Octava . . . ætatis suæ, 1536." *Memorie intorno a Marco Palmezani*, &c., Forlì, 1844.

Venetian School.

Jacopo Bellini, the father of two celebrated sons, was born in Venice about 1395–1400, and studied under Gentile da Fabriano, for whom he had an extraordinary veneration, and with whom he worked apparently in Florence some time before 1424. The British Museum now contains the interesting Vendramin-Mantovani book of light hard lead-pencil sketches by Jacopo, inscribed at the beginning—*De mano de m iacabo bellino veneto*, 1430, *in venetia*—by the hand of Messer Jacopo Bellini, Venetian, 1430, in Venice. This date is probably that of the year in which the painter commenced the sketches. They are apparently the designs for pictures, and he cannot have executed nearly so many by this time. There are in all ninety-nine leaves of drawings, some compositions extending over the two open leaves. They are chiefly scriptural and legendary subjects, but not exclusively, and all have a remarkably Mantegnesque character. No. 19, the "Adoration of the Kings," is a remarkable drawing. No. 44 has an especial interest for the English public, as it represents the "Agony on the Mount," the character of the design being similar to our so-called Bellini picture as regards style and incident, but the two have no similarity of composition as a whole or in detail, with the single exception that the figure of our Lord is kneeling before a rock, with his back to the spectator in both, as is the case also in Mr. Thomas Baring's Mantegna, but the position is reversed. In the Mantegna and in the Bellini sketch the head of Christ has a nimbus: in the gallery picture there is not any nimbus.[1]

The works of Jacopo Bellini have nearly all perished, or are preserved under other names. One known work still remains—Christ on the Cross, a life-size figure, dull in colouring, on canvas, in the sacristy of the Episcopal palace in Verona, and signed *opus Jacobi Bellini*.[2] He died in 1470.

Giovanni Bellini was born at Venice in 1426, and was the pupil of his father, Jacopo Bellini. According to Ridolfi,[3] his style was an aggregate of all the excellences of painting of his time. And Lanzi finds only a hardness of outline, which prevents his works from being a just representative of the style of the sixteenth century, or the *cinquecento* style. His style is individual, and he excelled in portrait; and his forms are rather full than meagre. He paid great attention to the detail of costume and the elaboration of ornament. The Doge Loredano in the National collection is an

[1] There is a series of papers on this book of Bellini drawings by Gaye, in the "Kunstblatt," for 1840.

[2] Gaye, "Kunstblatt," *l. c.*

[3] "Le Maraviglie dell' Arte, ovvero le Vite degli illustri Pittori Veneti, e dello Stato," 4to. Venice, 1648.

epitome of his style. His best works are in oil, and consist chiefly of Madonnas and portraits. Antonello of Messina, who had learnt oil-painting in Flanders, settled in Venice about 1470, but it is not at all probable that oil-painting was still unknown there at this time, as it had been practised at least ten years by the Florentines.

Ridolfi tells the improbable story, that Giovanni Bellini, being struck with the brilliancy of Antonello's pictures, disguised himself as a Venetian cavaliere, sat to Antonello for his portrait, and by watching his process, discovered the secret of oil-painting. Giovanni's colouring is always brilliant, and his works are highly finished; but his drawing is generally what is called hard and dry. However, unlike most painters, he improved as he grew old, and condescended to borrow beauties from much younger masters: he endeavoured in his later works to imitate the design and colouring of his own pupil, Giorgione. He painted until 1516, in which year he died, aged ninety, on the 29th of November.[1]

The Duke of Northumberland possesses at Alnwick Castle, the celebrated Bacchanalian scene, formerly in the Cammucini collection at Rome, which Giovanni left unfinished, and to which Titian painted the landscape background. A Madonna in Santa Giustina, at Padua, is Giovanni's latest work; it is signed *Joannes Bellinus*, 1516. Of the National Gallery four specimens assigned to this great painter, two are signed, the Portrait of Loredano and the Madonna and Child. The St. Jerome in his Study, is an exquisite and most delightful example of old Venetian painting whoever the author may be, whether Giovanni Bellini, Marco Basaiti, or Lorenzo Lotto. The same may be said of the glorious piece of colouring "Christ's Agony in the Garden," whether by Giovanni, Mantegna, or Bono Ferrarese, whose colouring approaches nearest to it.

Bellini's celebrated pictures, described by Vasari, which he painted in the Sala del Gran Consiglio, in the ducal palace of Venice, were destroyed by fire in 1576. He was assisted in these works by his elder brother, Gentile Bellini, and Luigi Vivarini the younger.

Gentile Bellini, born in 1421, so named after Gentile da Fabriano, his father's master, was also a distinguished painter, though inferior to Giovanni as far as known examples show. He was sent by the Venetian government to Constantinople, to paint the portrait of Mahomet II., and execute some other works for that Sultan, who had sent to Venice for a painter. Gentile had a lesson in objective truth of imitation, from the Sultan, during his stay in Constantinople, which made him very anxious to terminate his visit as quickly as possible. He presented the Sultan with a picture of the head of John the Baptist on a charger; and the

[1] Cadorin, "Dello Amore ai Veneziani di Tiziano Vecellio," Venice, 1833.

Sultan remarked that he had made the adhering portion of the neck project from the head, which he said was incorrect, as it always retired close to the head when this was separated from the body: and, to show the painter that he was correct in what he asserted, he had the head of a slave cut off for the occasion, establishing his criticism by terrible reality. Gentile, not knowing whether he himself might not perform a similarly exemplary part in confirmation of some other statement of the Sultan, took his departure from Constantinople as quickly as decorum would admit.[1]

The works of Gentile Bellini are very scarce: the Brera, at Milan, possesses an immense canvas crowded with figures representing the "Preaching of St. Mark at Alexandria;" the Venetian Academy contains a "Procession on the Piazza di San Marco," dated 1466, and a "Miracle of the Cross," both formerly in the Scuola di San Giovanni Evangelista, and good *quattrocento* works. A fine picture of a similar character is in the Louvre—"The Reception of a Venetian Ambassador at Constantinople," in which he has introduced his own portrait: the Louvre possesses also an interesting canvas of the two heads of Gentile and Giovanni Bellini, painted by the former; a repetition, or copy of these portraits, formerly in the Solly Collection, is now at Berlin, where there is also a Madonna and Child, in *tempera*, from the same collection, signed OPUS GENTILIS BELLINUS.[2]

Sir Charles Eastlake possesses a "Madonna Enthroned," signed on the foot of the throne OPUS GENTILIS BELLINI EQUITIS VENETI. Gentile died at Venice on the 23rd of February, 1507.[3]

Among the better scholars of Giovanni Bellini who adhered much to the *quattrocentismo*, was ANDREA PREVITALI of Bergamo. An altar-piece at Borgo Sant' Antonio, signed *Andreas Bergomensis Discipulus Jo. Bellini*, is dated 1506. He died of the plague at Bergamo, on the 7th of November, 1508. Previtali was so good a portrait painter, says Ridolfi, that his heads have passed for those of his famous master.[4]

The following painters also of the numerous school of Giovanni Bellini may be cursorily mentioned:—Bellin Bellini, a close imitator of Giovanni; Girolamo Mocetto of Verona; Niccolo Moreto, or Miretto, of Padua; Jacopo Montagnana of Padua, painting 1469-1508; Marco Marziale of Venice, painting 1488-1506; Il Cordella, or Andrea Cordelle Agi, of Venice; and Giovanni Mar-

[1] Ridolfi, l. l.

[2] Not merely *Gentilis Bellinus*, as given by Dr. Waagen, in his Catalogue.

[3] Vasari, "Vite," &c.; Ridolfi, "Le Maraviglie," &c.

[4] Tassi, "Vite de' Pittori, &c., Bergamaschi," 1793; Ridolfi, "Le Maraviglie," &c.

tini of Udine: no doubt several of the many works attributed to John Bellini, are by the hands of some of these painters.

Other masters of this school of more considerable merit, were:—VITTORE BELLINIANO of Venice, still living in 1526; and BARTOLOMEO and BENEDETTO MONTAGNA of Vicenza, both likewise engravers; Bartolomeo was the better painter, though hard and dry in his manner, and Benedetto was the better engraver; several of their works are still preserved at Vicenza: an altar-piece by Bartolomeo, in the cathedral, is dated 1502. There is occasionally a considerable dignity about the figures of Bartolomeo Montagna.

Jacopo Tintorello, and Marcello Figolino of Vicenza, were also artists of the fifteenth century of great merit for their period, especially the latter, who excelled in chiaroscuro and architectural perspective, and painted with great delicacy. In the church of Santa Corona, is a Christ crowned with Thorns, by Tintorello; by Figolino there are several works preserved in the churches of Vicenza.[1]

MARCO BASAITI, or BAXAITI, of the Friuli, was a worthy rival of John Bellini; he appears to have been of a family originally Greek, and was apparently a pupil of Bartolomeo Vivarini: he was active from about 1470 to 1520, and must have painted many pictures. He was in colour, and perhaps in other respects, superior to Bellini. He was superior in composition, in accessory groups, and in the management of the background and scene generally. He was still living in 1520, and accordingly most likely survived Raphaël; yet to judge from some of his works, one would suppose almost a century to have intervened between the periods of these painters, so different are they in character. Everything in Basaiti's pictures is finished with the utmost care, even to such details as the grass and stones. Still his figures have much character, and his colouring is very brilliant; rivalling even in effect the best early Flemish pictures. The Venetian Academy possesses two important works by Basaiti; one, "Christ in the Garden with his Disciples;" the other, "The Calling of St. Peter and St. Andrew," painted in 1511.

The Belvedere Gallery at Vienna possesses also a beautiful composition of the "Calling of James and John:" the landscape with the sea of Tiberias is charming, and the figures are elegant; it is signed 1515, MARCUS BAXAITJ, F.

In the Gallery at Munich there is a "Deposition from the Cross," in the style of Antonello da Messina, hard but excellent in colour; and the National Gallery now possesses two works of great beauty by this painter, of a delicacy of execution, and a force of colour

[1] Mosca, "Descrizione delle Architetture," &c., in Vicenza, 1779.

rarely equalled: "St. Jerome reading," and "The Virgin seated in a Meadow with the Infant Christ asleep on her lap."

GIAMBATTISTA CIMA DA CONEGLIANO was another painter of this school, of perhaps equal merit; he, too, was distinguished for his colouring, his careful execution, and his elaborate landscape backgrounds: he was more varied and more skilful even in his drawing than Giovanni Bellini. His pictures bear dates from 1489 to 1517; and are generally signed JOANNES BAPTISTA CONEGLIANENSIS, either in full or abbreviated. The Castello di Conegliano, Cima's native place, is often represented in the backgrounds of his pictures. His son, Carlo Cima, imitated his works. The National Gallery possesses two signed examples by Giambattista, the larger one of which is a work of exceeding beauty[1] of its time and school; for, as yet, the great objects of the painter were brilliancy of colour and accuracy of imitation, besides that general devotional sentiment which was unquestionably a genuine characteristic of the period: the art of this time was literally religious.

VITTORE CARPACCIO painted much in the style of his contemporary Basaiti, and sometimes gave still more attention to the accessories of his works; he introduced into them, more than any of his contemporaries, the ordinary objects and incidents of life. Vittore likewise survived Raphael; he was still living in 1522. The Belvedere Gallery, Vienna, has a "Christ adored by Angels," with some finely-drawn heads, signed *Victoris Carpatio Venetj opus.* 1496.

MARTINO or PELLEGRINO DA UDINE, where he was born, called DA SAN DANIELLO, from having settled and married there, painted between 1497 and 1529. He was, after Pordenone, the best painter of the Friuli. He at first worked in the style of Giovanni Bellini, and then endeavoured to imitate Giorgione. His principal works are the frescoes in the church of Sant' Antonio at San Daniello, representing scenes from the life of Christ, executed between 1497 and 1522.[2]

VINCENZO CATENA (1470-1532), at first a follower of Giovanni Bellini, became afterwards a good imitator of Giorgione: and acquired considerable reputation as a portrait painter.

FRANCESCO BISSOLO, who painted from about 1500 to 1528,[3] was distinguished for a delicacy of execution not usual with the pupils of Bellini. The portrait of a lady in the National Gallery, remarkable for its beautiful and elaborate dress, is similar in style to the authentic works of this master in the Academy at Venice, where is the picture of St. Catherine of Siena receiving the crown of gold for the crown of thorns, signed *Franciscus Bissolo.*

[1] Numbered 300 in the Gallery.

[2] Maniago, "Storia delle Belle Arti Friulane," Udine, 1823.

[3] Moschini, "Guida di Venezia."

Girolamo da Santa Croce, still painting in 1548, was also influenced by the large manner of Giorgione; he devoted much care to his landscape backgrounds. His colour is good, and his execution very careful, without being minute: the Saint with the Red Cross standard, in the National collection, is a good example of his later style.

Among the most distinguished painters of this period must be accounted Lorenzo Lotto, of Treviso, where he was born about 1480. He also was of the school of Giovanni Bellini, but afterwards studied under Giorgione. His general style was of a middle degree, between the *quattrocento* and the *cinquecento*, yet he sometimes painted in both tastes. Lotto's reputation is chiefly that of a portrait painter, and he has left some exquisite works of this class; but he has painted also many fine figure pieces. His known works are dated between 1508 and 1554 inclusive. The Belvedere Gallery at Vienna possesses a picture of "An Angel crowning the Virgin," who holds the child in her arms, with Saint James the Elder and St. Catherine in adoration, which is a masterpiece of its school. The Pinacothek at Munich likewise has a fine small Marriage of St. Catherine, but the face of the virgin has certainly not been painted from a handsome model; it is signed *Laurent. Lotus F.* This gallery also contains a magnificent portrait, said to be Giorgione, by himself; but it is evidently the portrait of Lotto, by himself, noticed by Vasari and Ridolfi. In the Berlin Gallery is his own portrait, signed *L. Lotus Pictor.* And we have a superb portrait by him at Hampton Court, of Andrea Odoni, mentioned both by Vasari and the "Anonimo di Morelli,"[1] signed *Laurentius Lotus*, 1527: it has till lately been attributed to Correggio,—Lotto's signature had been cunningly painted over; it were well if many other suppositious pictures had been no worse treated. The National Gallery pioture of Agostino and Nicolò della Torre, is likewise signed and dated—*L. Lotus, P.* 1515.

Lotto sometimes signed himself *Pictor Venetus*, whence he has been claimed by the Venetians for Venice, but Treviso is in the Venetian state. He first established himself in Venice, then returned to Treviso, and removed to Bergamo about 1513, and hence Boschini called him Bergamasco; in 1544, however, he had returned to Treviso a second time: he is supposed to have died at Loreto about 1558.[2]

School of Padua.

At Padua, Francesco Squarcione spread a taste for antique art. Squarcione's school was distinguished from that of Bellini, in that

[1] Morelli, "Notizia d'Opere di Disegno nella prima metà del Secolo XVI. Scritta da un Anonimo," Bassano, 1800.

[2] Federici, "Memorie Trevigiane," &c.; Tassi, "Pittori Bergamaschi."

it made form its principal aim. This school, of which Andrea Mantegna is the great exponent, arose from a study of ancient bassi-rilievi, and its fault is that it adhered too exclusively to its models. Squarcione had one of the greatest schools that are known in the whole history of art; he is said to have had 137 scholars: he was called the father and primo maestro of painters; his scholars were proud of him, and some added to their signatures, the words *Discipulus Squarcioni.*[1] His house was one of the chief attractions of Padua: and his museum of drawings and casts from remains of ancient sculpture was the most extensive and celebrated of its time. He had travelled over many parts of Greece, and all over Italy, for the express purpose of making drawings of the most valuable remains of ancient art. He lived in great affluence, and divided many of his commissions among his scholars. The celebrated Book of Anthems, in the church of the Misericordia, long ascribed to Mantegna, is now considered to have been one of the commissions of Squarcione, executed by his numerous scholars. Squarcione himself appears to have been more engaged in teaching than in the practice of painting: there is only one picture at Padua by him that is known; it was painted for the Lazara family in 1452; it represents San Girolamo and other saints, and is conspicuous for good colour, expression, and accurate perspective. Squarcione died in 1474, aged eighty. He must, by his numerous scholars, have had much influence in the establishment of the various schools of the north of Italy. His three most distinguished scholars, and the heads of three celebrated schools, are:—Jacopo Bellini, of the Venetian school; Marco Zoppo, one of the earliest painters of the Bolognese school; and Andrea Mantegna, the founder of the school of Mantua.

While alluding to the state of painting in the north of Italy at this period, the following masters also are deserving of mention:—Vincenzo Civerchino, at Crema; Stefano da Zevio or Sibeto, and his son Vincenzo di Stefano, at Verona; where also, in the latter part of the fifteenth century, there were two very distinguished painters—Liberale, the pupil of Vincenzo di Stefano, and Vittore Pisanello, already noticed. Ferrara likewise had its good masters of this century—Cosimo Tura and Bono Ferrarese.

Liberale da Verona was a distinguished *miniatore* of MSS. Examples of his illuminations still exist in the cathedral of Chiusi, and in the library of the Duomo at Siena, executed between 1467 and 1474. The Berlin Gallery possesses a hard careful work by him, of the "Madonna enthroned with Saints," signed *Liberalis Veronēsis me fecit*, 1489. He was an imitator of Giovanni Bellini.

[1] We have an example in the National Gallery, in the "Madonna enthroned with Saints," by Gregorio Schiavone, which is signed in a cartellino—Opus. Sclavoni. Disipuli. Squarcioni. S.

Cosimo Tura, called Cosmè, born about 1418, and still living in February, 1481, is called the Mantegna of Ferrara; he was the scholar of Galasso Galassi, also a Ferrarese master, but of the archaic taste. Cosimo succeeded Piero della Francesca as painter to the Duke Ercole of Ferrara, and about 1471 commenced a series of decorations in the Schifanoja Palace, now a tobacco manufactory, some of which are still preserved. The Costabili collection at Ferrara possesses several examples of Cosimo's work, and there is a portrait of Tito Strozzi in the Strozzi Palace there. Cosimo Tura's is good *quattrocento* work, somewhat harsh in its lights, but full of masculine vigour; the Berlin Gallery possesses a grand altar-piece, formerly in the Solly collection, attributed to him, that has something stupendous in the amount of the honest labour bestowed upon it, and is a work of very great effect. Some of these *quattrocento* painters were certainly masters in producing the results they desired, or others desired for them, and such an altar-piece no doubt had its due influence on its Romanist devotees, who could have faith in the possible reality of such representations. The Infant Christ is asleep on the lap of the magnificently enthroned Madonna; above her are three angels; on the steps of the throne, on her right, is St. Catherine; on her left, St. Apollonia, near whom is standing in front, St. Jerome with his lion; and on the other side is St. Augustin with his eagle. Tura had many of the great qualities of a good painter, but wanted the refinements of the art, which, however, were not generally understood until the following century. We have a small picture ascribed to him, in the National Gallery.

Another very able painter of Ferrara of this century, was Bono Ferrarese, of whom very little is known; he was engaged in the Duomo of Siena, in 1461 He is supposed to have been the scholar of Squarcione, but was certainly the scholar of Vittore Pisanello, as he has himself inscribed on the Costabili picture of "St. Jerome in the Desert,"[1] Bonus Ferrariensis Pisani Discipulus.

This small picture is admirable for its rich evening light, and is identical in its effect with the "Agony in the Garden," in the National Gallery, lately bought at the Davenport Bromley sale, though it is surpassed in the quality of its execution by that noble work of art. Bono is certainly the painter of more than one so-called Bellini or Mantegna in the galleries of Europe.[2]

Andrea Mantegna is the greatest painter that had appeared in the north of Italy up to his time. He was born in the neighbourhood of Padua in 1430-1,[3] and is one of the earliest painters whose

[1] Now forming one of the choice collection of Sir Charles Eastlake.

[2] Laderchi, "La Pittura Ferrarese," 1856.

[3] This is ascertained from the following inscription:—"Andreas Mantinea Patavinus ann. septem et decem natus sua manu pinxit MCCCCXLVIII." It was found on a picture, now lost, formerly in the church of Santa Sofia in Padua, and is

works are distinguished for a full and vigorous development of form; but, as already observed, according to the characteristic of the school in which he was educated, his style of design is too exclusively drawn from ancient bassi-rilievi, and his compositions have much the character of coloured pieces of sculpture in low relief.

Mantegna's story somewhat resembles that of Giotto: he was, according to Vasari, a shepherd boy, but having early displayed great aptitude for drawing, he attracted the notice of Squarcione, who received him as his pupil, and had such a good opinion of his abilities that he entered his name, as early as 1441, in the register of painters of Padua as follows:—*Andrea fiuolo de M. Francesco Squarzon depentore.* It was Squarcione's intention to make him his heir, but the tradition states that Mantegna forfeited the friendship of his patron by marrying, about 1456, Nicolosia a daughter of Jacopo Bellini, Squarcione's rival; and that he became accordingly the brother-in-law of Gentile and Giovanni Bellini. There is, however, nothing to authenticate this statement, and the facts are against it. Coddè asserts that the family name of Mantegna's wife was Nuvolosi, and that she was of a family of Mantua.[1] This would accord much better with the ages of Mantegna's sons, who were still young when their father died.

If Mantegna married a lady of Mantua, his marriage should be probably dated upwards of ten years later than 1456, as he did not go to Mantua until 1468, when he entered the service of the Marquis Ludovico Gonzaga. In the summer of 1488 he took a letter of introduction, dated the 10th of June, from Francesco Gonzaga, to Pope Innocent VIII.; he returned to Mantua September 6th, 1490.[2] While at Rome he wrote a letter to the Marquis, requesting that he would procure some benefice from the Pope for his eldest son, Lodovico, whom he terms *figliolo*, showing that he was still but a youth; the date of the letter is January 31st, 1490; the Marquis answered the letter February 23rd following, using the same word, figliolo, and observing that Lodovico was deserving of a benefice as he was following in the steps of his father; from all which it is evident that Mantegna's son was not then a man upwards of thirty years of age, but a mere youth commencing his

preserved in Scardeone's "Antiquities of Padua." Moschini, "Della Origine, &c., della Pittura in Padova," p. 35, 1826; see also Brandolese, "Testimonianze intorno alla Patavinità d' Andrea Mantegna," Padova, 1805.

[1] This appears from documents, and from his will, still existing at Mantua, among the archives of 1504. Coddè, "Memorie Biografiche dei Pittori, &c., Mantovani," p. 97, Mantua, 1837. The will is given in D'Arco's "Delle Arti di Mantova," 1857.

[2] Gaye, "Carteggio Inedito," &c., vol. iii., p. 561; Moschini, "Della Origine," &c., pp. 43 and 49.

career; and we may conclude therefore, with Coddè, that Mantegna was not married until after he settled in Mantua, and that the story of his early marriage with Giovanni Bellini's sister is unfounded. His only daughter, Taddea, appears to have married Viano Viani in 1499: his wife's Christian name was Nicolosia.

Mantegna received an allowance of 75 *lire* a month, about £30 a year, at that time a considerable salary. At a later period the Marquis presented him with a small piece of land near the church of San Sebastiano, upon which, in 1476, Mantegna built himself a house. He died at Mantua September the 13th, 1506, and was buried in his own chapel of St. John the Baptist, in the church of Sant' Andrea. In 1560 his grandson Andrea, the son of Lodovico, placed a stone to his memory, inscribed:—OSSA. ANDREAE. MANTINEAE. FAMOSISSIMI. PICTORIS. CUM. DUOBUS. FILIIS. IN. HOC. SEPULCRO. PER. ANDREAM. MANTINEAM. NEPOTEM EX. FILIO. CONSTRUCTO. REPOSITA. MDLX.

Lodovico Mantegna died in 1511; Francesco, the other son, was still living in 1517; both were painters; they completed their father's unfinished works: a Carlo del Mantegna is also mentioned among his scholars and assistants. Mantegna's works of every kind, both engravings and paintings, are now scarce, though he is fairly represented in this country, in private collections, in the National Gallery, and at Hampton Court. In the small altar-piece of the "Virgin and Child, with the Magdalen and John the Baptist," which may have been formerly in his own chapel of the Baptist, in Sant' Andrea, he is well represented in every respect, especially in form, and a certain dignity or grandeur of character, which seems to have been a characteristic of his works, though they are generally hard and severe in manner. His drawing is correct, his modelling fine, his execution vigorous and elaborate at the same time, and his colouring positive and yet harmonious. His draperies are particularly well disposed; and, like his master Squarcione, he was a diligent student of the antique. Without question, Mantegna's principal works extant are the nine cartoons of the "Triumph of Julius Cæsar," which are now at Hampton Court. These works were originally painted for Francesco Gonzaga, Marquis of Mantua, about the year 1487; they were not finished until after Mantegna's return from Rome, in 1492; but they were certainly commenced before his visit to that city: they were painted for the palace of San Sebastiano. They were brought to England in the reign of Charles I., who purchased them, with many other pictures, from the Duke Carlo. They are painted in distemper, on paper stretched on canvas.[1] The "Madonna della Vittoria," in

[1] They were engraved in wood in chiaroscuro by Andrea Andreani in 1599; the drawings were made on the wood by Bernardo Malpizzi. There are also several

the Louvre, is also one of Mantegna's principal works; it was painted in 1495; the decorative portions, however, are exceedingly tasteless: among the figures is the full-length portrait of Mantegna's patron, the Marquis Francesco Gonzaga. The National Gallery example, though less important as a specimen of the master, is a more delicate and tasteful work.

Mantegna engraved some of his own designs: there are upwards of thirty prints known to be by his hand. He was one of the first painters who practised this art, which was discovered, according to the common account, by Maso-Finiguerra, a goldsmith and niello-worker[1] of Florence, in the year 1452. It appears that Finiguerra was in the habit of taking sulphur casts from his niellos, and printing with them upon damp paper, to see the effect of the design. This process, or some accident, appears to have led him finally to print with the niello itself; and a small design engraved by him in silver, representing the Coronation of the Virgin, commonly known as the *Pax* (Pix) of Maso-Finiguerra, is reputed to be the first print that was so produced. This curious silver plate was originally engraved for the church of San Giovanni at Florence, and it is now preserved in the collection of the Grand-Duke of Tuscany. The only known impression from the original niello is in the library of Paris; it is dated 1452. There are wood engravings of an earlier date.

Francesco Bonsignori of Verona (1455-1519), erroneously called Monsignori, was one of the best of Mantegna's scholars, and was established at Mantua, near which city he died. He was an excellent portrait painter, and excelled also in painting animals and architecture. Bonsignori acquired the name of the modern Zeuxis, from having deceived birds and animals by his pictures. He signed himself *Franciscus Bonsignorius.* Gio. Francesco Caroto, also of Verona (1470-1546), was one of Mantegna's favourite scholars and assistants, and a good painter. He has signed *F. Carotus, P.* and *J. F. Charotus.*[2]

After the death of Mantegna, Lorenzo Leonbruno, born in Mantua in 1489, and a scholar of Lorenzo Costa, attracted the notice of the Marquis Federigo Gonzaga IV., for whom he executed some works in the palace of San Sebastiano. Leonbruno became court painter, and a pensioner of the Marquis; he was architect and engineer, and

later sets of prints from them in copper; as Van Audenaert's, 1692; S. Clarke's, 1712.

[1] Niello-work means literally *black work.* Niello (*nigellum, black*) is the name of the black composition of lead and silver, which was rubbed into the design engraved on the metal plate, to render it perfectly visible.

[2] Da Persico, "Descrizione di Verona," 1821.

was altogether the most important artist in Mantua, until he succumbed to the rivalry of Giulio Romano; when he is supposed to have removed to Milan: he seems to have left Mantua in 1537. Most of his works have perished; but three oil pictures by him are still preserved at Mantua—a "St. Jerome;" a "Judgment of Midas;" and a "Pietà;" all highly spoken of by Coddè, who has only recently rescued the name of Leonbruno from oblivion.[1]

There are still to be noticed a few painters of great, but of unequal merit, who, though they survived some of the greatest masters of the *cinquecento* style, or golden age of painting, belong, from the character of their works, to the *quattrocentisti*, or to the class of painters whose works illustrate that intermediate development of style, sometimes called the *Antico-Moderno*, which arose after the time of Masaccio, and characterized the whole of the fifteenth century, up to the appearance of the works of Leonardo da Vinci and Fra Bartolomeo. These painters represent the earlier schools of Bologna and of Naples—including Francia, the prince of Quattrocentisti.

Bolognese School.

Francesco Raibolini, commonly called Francia, from the name of his master the goldsmith, was born at Bologna about 1450: his father, Marco di Giacomo Raibolini, was a carpenter. Marco Zoppo, of whom there are works still extant, ranging in their dates between 1471 and 1498, is said to have been Francia's master in painting. Zoppo, as already noticed, was one of the numerous school of Squarcione at Padua; he was a hard, but careful and laborious painter, and without a rival in Bologna in his time: he is sometimes styled the founder of the Bolognese earlier school.[2] Francia's pictures are a refinement upon his master's, but not wholly exempt from their traditionary conventionality of style and composition. Francia must have been distinguished as a painter in 1490, as he was then employed on extensive works in the Palazzo Bentivoglio at Bologna. He was originally a goldsmith and a die and niello engraver, and he generally signed his pictures *Aurifex*, jeweller; he was, however, a painter by profession likewise, for he has signed himself *Pictor*, painter, on his jewellery. The time of his death has been variously given; Lanzi places it in 1533: and Malvasia mentions a picture of Saint Sebastian, which bears the date 1522, and another work of the year 1526. On the other hand, Calvi, in a

[1] "Pittori, &c., Mantovani."

[2] There is now a very admirable specimen of this interesting old master in the National Gallery, representing St. Dominic as the Institutor of the Rosary. See the "Catalogue." He signed his name *Zoppo di Squarcione*, and *Marco Zoppo da Bologna*.

Life of Francia, quotes a MS. document in which the death of Francia is recorded as having happened January 6th, 1517; and the later pictures spoken of by Malvasia are now correctly accredited to the son of Francia,[1] Giacomo; also an able painter: he imitated his father's style, and the works of the son have been not unfrequently confounded with those of the father, from Malvasia downwards. Giacomo died in 1557; Bologna still possesses many of his works. Francia's second son, Giulio, was likewise a painter, but he is only known as his brother's assistant.

The fact of Francia's receiving some important commissions from the Bentivogli family so early as 1490, when he must have been already a practised painter, would seem to cast some doubt upon the supposition that he was advanced to middle life before he took up painting as a profession: he must certainly have painted some years before 1490. The "Madonna and Child enthroned, surrounded by Saints," formerly in the church of the Misericordia, now in the Gallery of Bologna, is signed and dated *Opus Franciae Aurificis MCCCCLXXXX.* In the same collection is another similar altar-piece of the "Madonna and Child with Saints," which is signed *I. Francia Aur. Bononien. Fe. A. MDXXVI.*,[2] which is the signature of Jacobus or Giacomo Francia, the son, who we learn from this inscription was likewise a goldsmith.

The document relating to Francia's death, published by Calvi, is an extract from a manuscript chronicle by Cristoforo Saraceni, a Bolognese goldsmith, where, p. 233, under the year 1517, is written: *A dì 6 Gennaro morì Francesco Francia orefice, e pittore eccellente.* In another Bolognese chronicle by Nicolo Seccadenari, p. 110, under the year 1517 is a most interesting memorandum, in which his personal appearance is as much praised as his artistic qualifications: "he was most beautiful and eloquent, notwithstanding he was the son of a carpenter:" *Morì M. Francesco Francia miglior orefice d'Italia, et buonissimo pittore, bravissimo giojelliere, bellissimo di persona, et eloquentissimo, benchè fosse figliuolo di un falegname.*

January, 1517, according to the old Italian mode of commencing the year in the month of March, would be according to modern reckoning 1518, which sufficiently coincides with the date of Francia's death, given in Vasari's account; but this practice of commencing the year with Lady-day appears never to have been established at Bologna; the correct date is therefore 1517.

But he died suddenly, according to Vasari, with grief, at finding

[1] J. A. Calvi, "Memorie della Vita e delle Opere di Francesco Raibolini, detto il Francia," Bologna, 1812; Passavant, "Rafael von Urbino und sein Vater Giovanni Santi," Leipzig, 1839; Schorn, Translation of Vasari.

[2] It was from this inscription that Malvasia contradicted Vasari's statement about the death of Francia, mistaking the son's signature for that of the father.

himself so much surpassed by his young friend Raphael, in painting. Raphael had consigned to Francia (about 1516-17) the picture of St. Cecilia for the church of San Giovanni in Monte at Bologna, requesting him to repair any damage that might have happened to it, or to correct it, if necessary, and to superintend the placing of it in the church. Francia placed the picture, and shortly afterwards died; at least such is the story, and his death was attributed to dejection at discovering his own inferiority. Few will be disposed to believe such a very improbable story; there is no necessity for accounting for the death of Francia in any remarkable way; he was sixty-seven years old in 1517, and the circumstance of his death happening soon after the arrival of the St. Cecilia, is no more worthy of attention than the fact of its happening after any other event which took place at the same time. The St. Cecilia, according to Vasari, arrived in 1518 at Bologna; but there is nothing of that superiority in it to cause the painter of the altar-piece in the National Gallery to die of vexation at his own inferiority. Vasari is, therefore, pretty correct about the time of Francia's death, though we may doubt the cause for it assigned by him: it is certainly a mere coincidence of two events.

The works of Francia are the most perfect specimens extant of the *antico-moderno* (*quattrocento*) or intermediate style of painting already described above. As a mere painter Francia belongs to the most consummate artists known in history, and were it not for that *quattrocentismo* which pervades everything of his that remains, he would have ranked among the greatest of painters. The figures of his compositions are generally so formal and so quiescent, that they appear to be independent of the others in the groups, and have the appearance of people standing or sitting for their portraits. He was of necessity a good portrait painter; his figures individually are nearly always admirable. The excellent head of a meditative youth in the Louvre, long ascribed to Raphael, is now, doubtless correctly, attributed to Francia. Though to be ranked with Pietro Perugino and John Bellini, Francia was, perhaps, in every respect more advanced than either of those painters; his altar-pieces, equally highly-finished, are on a larger scale than those usually painted by Bellini and Perugino. Francia and Perugino may be fairly compared in our National Gallery; Bellini is not yet with certainty adequately represented there. The two large pictures formerly constituting the altar-piece of the Buonvisi chapel in San Fridiano, at Lucca, are probably Francia's master-pieces; the small picture from the Beaucousin Collection is also an exquisite example of the master, especially of his colouring. Francia surpassed even Squarcione in the number of his scholars: they exceeded two hundred.

LORENZO COSTA (1460-1535),[1] may be considered of the school of Francia, though he probably painted earlier than that master. He was the assistant of Francia at Bologna, but he had previously studied under Benozzo Gozzoli at Florence. Lorenzo was a native of Ferrara, and after living many years at Bologna, settled in Mantua, where he died in the service of the Duke Francesco Gonzaga. An altar-piece in the National Gallery, signed *Laurentius Costa F.* 1505, and formerly in the oratorio delle Grazie at Faenza, though an authenticated good example of the master, is a weak imitation of Pietro Perugino and Raphael, and bears no traces of the excellences of Francia; a "Dead Christ" in the Berlin Gallery, dated 1504, is a fine example of his work. Costa left two sons, painters; Ippolito and Girolamo: a younger Lorenzo Costa was the son of Girolamo; he died in 1583, aged forty-six.

DOMENICO PANETTI, born in Ferrara in 1460, is supposed to have been the pupil of Francia or of Costa; he was, however, the contemporary of those painters. He was the master of Garofalo, and afterwards enlarged his own style on the example of his distinguished scholar. In the Berlin Gallery is a good picture from the Solly Collection, of the "Entombment," by Panetti, signed *Dominici. Paneti. Opus.* The date of his death is not known. Near this work, and from the same collection, is a good "Adoration of the Shepherds," by AMICO ASPERTINI of Bologna (1474-1552), and of the school of Francia; it is signed *Amicus Bononiemsis faciebat.*[2] Amico was an eccentric character, and from the fact of his painting with both hands, and good and bad works alternately, he was known among his contemporaries as *Amico da due Penelli.*

NEAPOLITAN SCHOOL.

Another painter, and *Capo-Scuola*, alluded to as still wanting to complete the catalogue of great masters of this progressive period, is GIOVANNI ANTONIO D'AMATO (Il Vecchio) of Naples, where he was born in 1475; and he lived there to the age of eighty. He appears to have educated himself, and to have formed his style upon the works of Silvestro Buono, and an altar-piece by Perugino in the Cathedral of Naples. Naples, however, had its artists of distinction previous to Amato. Colantonio del Fiore, and his son-in-law Antonio Solario, called the Gipsy (Lo Zingaro), both eminent *quattrocentisti*, were among the best painters of the fifteenth century.

COLANTONIO DEL FIORE (1354-1444) was the pupil of Francesco

[1] Strictly 1536; see the "Memorie" of Gualandi, Serie iii., p. 8, 1842; and Laderchi, "Pittura Ferrarese," p. 39, 1856.

[2] Given incorrectly in Dr. Waagen's Catalogue.

Simone, and was the first of the Neapolitans to forsake tradition for nature, but scarcely any of his works remain. Dominici, quoting an old writer, states that Colantonio painted in oil as early as 1375. Simple painting with oil was not the method of the Van Eycks; should this statement be true, it must have been a very crude kind of oil-painting; but it is probably an error. The St. Jerome, the best of this painter's remaining works, and now in the Gallery at Naples, is in *tempera*. Colantonio's son-in-law, known as Lo Zingaro, has of late years attracted much attention from the connoisseurs of Naples. The simple romance of his life has given an undue prominence to the painter.

Antonio Solario (1382-1455), a native of Cività, in the Abruzzi, or according to another account, of Solario,[1] in the Venetian state, the scholar of Lippo Dalmasio, was originally a blacksmith; and, working in the house of Colantonio, he fell in love with his daughter. The painter, pointing to one of his own works, told the young smith that when he could paint such another picture he should have his daughter in marriage. Antonio, nothing daunted, like Quintin Matsys, forsook the anvil for the easel, travelled all over Italy in pursuit of his new art, studying the works of various masters; and after nine years returned to Naples, produced his picture, and won his bride. He became the principal painter of Naples, and the Neapolitans are proud of him. His most important works are some frescoes in the court of the Monastery of San Severino, at Naples, illustrating the life of St. Benedict; and a Neapolitan writer[2] speaks of them as the most perfect works of their class in Italy; it is, however, certain that several works are attributed to Antonio which belong to his school. The Studj Gallery in the Museo Borbonico, possesses a picture by him of the "Madonna and Child enthroned, between Saints;" the head of the Virgin is a portrait of the Queen Jeanne II., of Anjou; his own wife is represented behind St. Peter, and he has placed himself behind St. Asprenus. Solario enriched his pictures with landscape backgrounds of a much better character than was usual at that time: he was also an illuminator of manuscripts. Some Neapolitan writers have assumed that he also painted in oil, but this is very improbable.[3]

The link between these old painters and the elder D'Amato was Silvestro Buono, the scholar of Lo Zingaro, and, according to the Cav. Stanzioni, the master of Amato; but as Buono died in 1485 at latest, Dominici doubts this statement. Buono painted much in the

[1] Moschini discovered a picture signed *Antonius de Solario, Venetus*; see Rosini, "Storia," &c., vol. iii. p. 9.

[2] D'Aloë, in 1846, published an account of these frescoes with eighteen plates.

[3] Dominici "de' VidePittori," &c.

taste of the Umbrian painters, and was as much distinguished for his pious life as his beautiful works.

D'Amato was a complete imitator of Perugino, and rivalled Fra Angelico in the piety of his life. The Madonna and Child was his favourite subject, and he was in the habit of taking the Sacrament before he commenced his pictures. When the emperor Charles V. visited Naples, Amato was appointed to execute the decorations of the triumphal arch which was erected on the occasion; but he declined on account of the profaneness of the subject, and the impropriety of painting some partly naked women which he was required to introduce: he recommended Andrea da Salerno for the work. D'Amato died in 1555.

There are several of Amato's oil-paintings still preserved at Naples, but his frescoes have almost wholly perished. His masterpiece is the "Dispute on the Sacrament" in the Cathedral at Naples, excellent both in composition and in colouring. He was a man of great acquirements, and had a numerous school. The following were his principal scholars:—Gio. Bernardo Lama (1508-79), Vincenzo Corso (about 1490-1545), Pietro Negrone (1505-65) sometimes called Il Giovane Zingaro; Simone Papa the younger (1506-67), Cesare Turco (1510-60); and his nephew Giovanni Antonio D'Amato, called Il Giovane, or the young. He was born at Naples in 1535, and died there in 1598. His colouring is exceedingly rich: a large and celebrated altar-piece of the "Infant Christ" is still in the church of the Banco de' Poveri, at Naples.

BOOK IV.

THE RE-ESTABLISHMENT OF PAINTING: THE CINQUECENTO SCHOOLS—CO-ORDINATE DEVELOPMENT OF THE SENSUOUS: MATURITY AND MASTERY A SECOND TIME.

CHAPTER XVII.

THE FLORENTINE SCHOOL: LEONARDO DA VINCI, FRA BARTOLOMEO, AND MICHELANGELO BUONARROTI; IDEAL FORM.

In the preceding book we considered the attainment of individuality of form, and remarked upon the predominant sentimental character of the works of the *quattrocento* schools, when compared with their development as mere works of formative art. In this period we at last arrive at a co-ordinate development of essence and form.

We now come to the consideration of individuality combined with an ideal selection of form, with dramatic composition, and with local colour and light and shade; in which combinations we have the perfect development of painting in its essential principles. This new epoch was brought about by Leonardo da Vinci, Fra Bartolomeo, and Michelangelo Buonarroti; but the works of Leonardo and Fra Bartolomeo are distinct in style from those of Michelangelo. The works of Da Vinci and Bartolomeo hold a middle place between those of the *quattrocentisti* and the perfect *cinquecento* style of Michelangelo and Raphael. The same vigour of design, however, which distinguishes the works of the latter, distinguishes in nearly an equal degree those of Da Vinci and Bartolomeo in their principal works; the chief difference between these masters is in their compositions. In light and shade the last two named were superior.

Leonardo da Vinci was born at Vinci, in the Val d'Arno, below Florence, in 1452. His father Pietro da Vinci was a notary, and in 1484 notary to the Signory of Florence. Leonardo became the pupil of Andrea Verocchio (1432-88), who was at first apparently proud of his young pupil; but when Leonardo, says a popular tradition, painted an angel in a picture of the Baptism of Christ,

LEONARDO DA VINCI.

1452-1519.

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(now in the Florentine Academy), so superior to the other figures, that it made the inferiority of Verocchio apparent to all, the latter gave up painting and confined himself to sculpture.

The figure in question, however, shows no marked superiority, and the story, like many similar traditions, has doubtless much less fact than fiction in it. Verocchio was at this very time at the summit of his reputation as a sculptor, and was so completely occupied that he can have had little time for painting. As the scholar of Donatello he might easily have devoted more of his attention to sculpture than to painting. The bronze sepulchre of Giovanni and Piero de' Medici, in San Lorenzo, was completed in 1472. In 1479 Verocchio was invited to Venice to execute the bronze equestrian statue of Bartolomeo Colleoni. When he had completed the horse, he was surprised to learn that Vellano of Padua was to make the figure of Colleoni; and this so exasperated him that he broke up the head of the horse and fled. The indignant Signory sent him an intimation that he had better not return to Venice if he valued his head. He replied that he would bear in mind their admonition, for they were as incapable of restoring him his head, as they were of finding another fit for his horse. The Signory, however, soon thought better of the matter, and substituted persuasion for threats, and induced Verocchio to return and complete the work. The return proved fatal to the sculptor, nevertheless, for he caught cold while casting the statue, and died at Venice without completing it. It was finished by Alessandro Leopardi, and fixed in its place in 1495: Leopardi has inscribed his own name on the saddle girth.[1] Verocchio's remains were brought to Florence by his distinguished scholar Lorenzo di Credi, and he was buried in the church of Sant' Ambrogio.

Verocchio's general qualifications and versatility of powers—for he was musician, goldsmith, and architect, as well as painter and sculptor—must have had peculiar influence on the young Leonardo, and doubtless have stimulated him to aim at equally general accomplishments. Verocchio is said, by Vasari, to have been the first, but by Bottari to have been only one of the first, to take plaster casts from the limbs, living and dead, to serve as models for art studies: this was a practice familiar to the ancient Greeks. Verocchio's principal work is the group of the "Incredulity of St. Thomas," in the church of Or' San Michele, at Florence, finished in 1483, and weighing 3,981 lbs. As a painter, his style is in no way exempt from the rigid conventionalisms of the *quattrocento*.

Although Leonardo devoted himself chiefly to painting, and considered it his greatest accomplishment, he too found time for many

[1] There is a cast of this statue at Sydenham.

other studies: he appears to have been a universal genius. It would be almost easier to say what he was not than what he was: he appears to have had an extensive knowledge of architecture, engineering civil and military, and mechanics generally, botany, anatomy, mathematics, and astronomy; and he was likewise sculptor, poet, and musician; he was also one of the best extempore performers on the lyre, of his time. He himself has given the best picture of his acquirements in his letter to Lodovico Il Moro, Duke of Milan, whom he wrote to, offering him his services, about the year 1483, when Leonardo was little more than thirty years of age. The following is a translation of this celebrated letter:—

"Most Illustrious Signor,

"Having seen and sufficiently considered the specimens of all those who repute themselves inventors and makers of instruments of war, and found them nothing out of the common way: I am willing, without derogating from the merit of another, to explain to your Excellency the secrets that I possess; and I hope at fit opportunities to be enabled to give proofs of my efficiency in all the following matters, which I will now only briefly mention.

"1. I have means of making bridges extremely light and portable, both for the pursuit of or the retreat from an enemy; and others that shall be very strong and fire-proof, and easy to fix and take up again. And I have means to burn and destroy those of the enemy.

"2. In case of a siege, I can remove the water from the ditches; make scaling-ladders and all other necessary instruments for such an expedition.

"3. If, through the height of the fortifications or the strength of the position of any place, it cannot be effectually bombarded, I have means of destroying any such fortress, provided it be not built upon stone.

"4. I can also make bombs most convenient and portable, which shall cause great confusion and loss to the enemy.

"5. I can arrive at any (place?) by means of excavations and crooked and narrow ways made without any noise, even where it is required to pass under ditches or a river.

"6. I can also construct covered waggons which shall be proof against any force, and entering into the midst of the enemy will break any number of men, and make way for the infantry to follow without hurt or impediment.

"7. I can also, if necessary, make bombs, mortars, or field-pieces of beautiful and useful shapes, quite out of the common method.

"8. If bombs cannot be brought to bear, I can make crossbows, ballistae, and other most efficient instruments; indeed I can construct fit machines of offence for any emergency whatever.

"9. For naval operations also I can construct many instruments both of offence and defence: I can make vessels that shall be bomb-proof.

"10. In times of peace I think I can as well as any other make designs of buildings for public or for private purposes; I can also convey water from one place to another.

"I will also undertake any work in sculpture, in marble, in bronze, or in terra-cotta: likewise in painting I can do what can be done, as well as any man, be he who he may.

"I can execute the bronze horses to be erected to the memory and glory of your illustrious father and the renowned house of Sforza.

"And if some of the above things should appear to any one impracticable and

impossible, I am prepared to make experiments in your park, or in any other place in which it may please your Excellency, to whom I most humbly recommend myself," &c.

The original letter is in the Ambrosian Library at Milan: like all the MSS. of Leonardo da Vinci, it is written from right to left.

The Duke took Leonardo into his service, at a salary of 500 scudi per annum. No good reason is given for Leonardo's leaving Florence; the rejection of some of his schemes of improvement could scarcely be the cause. Among his propositions was the grand scheme of converting the Arno from Florence to Pisa into a canal.

Leonardo established an Academy of the Arts at Milan about 1485, and formed a numerous school of painters. He executed several pictures for Lodovico; the most celebrated, however, of all the pictures he produced at Milan was the great picture of the Last Supper, painted in oil in the refectory of the Dominican Convent of the Madonna delle Grazzie.

This celebrated picture was the greatest work that had hitherto appeared in painting: it was at least commenced, if not finished, in 1497, nine years before Michelangelo drew his famous cartoon of Pisa; eleven years before Raphael commenced the frescoes of the Vatican; and fifteen years before the completion of the ceiling of the Sistine Chapel by Michelangelo.

Leonardo is said to have used some new oil medium of his own in painting this picture, and the vehicle appears to have been a bad one, for the picture had almost perished within the first half of the sixteenth century. Many copies of it, however, were made before this time, and it is well known from the prints of it by Frey, Morghen, Wagner, and others; and its present state may now be seen, from excellent photographs.

One of the best of the old copies is that in the Royal Academy of London, which was purchased on the Continent by Sir Thomas Lawrence. This copy is painted in oil, and was executed about 1510 by Marco d'Oggione for the refectory of the Certosa di Pavia; and as it was copied when the original was still in a perfect state, the now almost total decay of the latter renders it very valuable. The Cav. Giuseppe Bossi, who was employed in 1807 by Eugene Beauharnais, then Viceroy of Italy, to make a copy of the picture to be worked in mosaic, did not approve of the copy by Oggione, but preferred that made by Vespino (Andrea Bianchi), which is in the Ambrosian Library at Milan: this copy was, however, painted in 1612, upwards of a century after Oggione's, and when the original was very much decayed.

Marco d'Oggione's copy must be a better criterion of what the

original was, than the remains of the original itself, which was restored and much painted over in 1726 by Michelangelo Bellotti, an obscure Milanese painter. Lanzi says there was nothing of the original work remaining at the close of the last century, besides the heads of three of the Apostles, and these were very indistinct. All subsequent judgments, therefore, with respect to the merits of D'Oggione's copy must be received with due reservation, as they must be more the result of individual fancies of what the original might have been, than of what by actual comparison it was found to be. No deviation from the original can be demonstrated, and none should be assumed.

D'Oggione made two large copies, both, it is said, from a small copy, made by himself for the purpose, the one in oil, now in the Royal Academy, and one in fresco for the refectory of the Convent of Castellazzo.

This fresco copy was partly used by Bossi for his version of this celebrated composition; for his picture, made partly from one copy, partly from another, from studying other works of Da Vinci, and from his own feeling of Da Vinci's style,[1] is a restoration or translation, and certainly not a copy: it may have no resemblance to the original beyond size and composition, and to the true lover of art can have little value compared with the old unassuming copy of Oggione. The mere fact of D'Oggione's copy having been painted for people acquainted with the original, and from the original in its perfect state, by a distinguished scholar of Da Vinci himself, ought to be a sufficient guarantee for its fidelity, making of course due allowances for the different capacities of the two men.

Marco Da Oggione, or Uggione, though not equal to Luini, was one of the best painters of Leonardo's school or followers. Some good examples of his work, both in fresco and in oil, are preserved in the Brera Gallery at Milan. He died in 1530, aged about sixty.

The Mosaic, which was made from the Cav. Bossi's copy, is now at Vienna, and his first study, the Cartoon, is in the Leuchtenberg Gallery now in Russia.

Another copy was made by Fra Girolamo Bonsignori, the brother of Francesco, and was taken to France. This, too, must have been made not very long after the original was painted.[2]

The picture of the Last Supper was the last painting of consequence executed by Leonardo at Milan, which he left in 1499, when Lodovico fled before Charles XII. of France. In 1500 Leonardo was again in Florence, and was well received by the Gonfaloniere Pietro Soderini, who took him into the government

[1] Goethe, "Propylaeen."

[2] There are said to have been at one time three old copies of this picture in Paris; one smaller than the original is now in the Louvre. See Rigollot, "Catalogue," &c.

employ at a fixed salary. In 1503 Soderini commissioned him to paint one end of the Council Hall of the Palazzo Vecchio. Michelangelo was commissioned to paint the opposite end.

The subject chosen by Da Vinci was the defeat of the Milanese under Niccolo Picinino, by the Florentines, at Anghiari, near Borgo San Sepolcro. Leonardo, however, did not even finish the cartoon of this composition, and jealousy of his young rival, Michelangelo, is said to have been the cause of his leaving it incomplete; but this is hardly probable. Michelangelo's rival cartoon, well known as the Cartoon of Pisa, represented some Pisan soldiers suddenly called to arms while bathing in the Arno; and it is remarkable for the hurry of the soldiers, the vigour of their forms, and the great variety of attitudes in which it displays the human figure. Leonardo's composition represented a battle in which horse and foot soldiers were wildly engaged: the only portion of it preserved is a group of horsemen contending for a standard, with some fallen foot-soldiers, and is known as the Battle of the Standard: Vasari praises the beauty and anatomical correctness of the horses, and the costume of the soldiers. Michelangelo's cartoon is a much superior work, though neither appears to have been distinguished for anything more than mere animal vigour; and from this period the development of mere physical qualities became the predominating characteristic of the Florentine school.

Benvenuto Cellini terms these two cartoons the school of the world, and Vasari speaks much to the same effect. They were, however, both lost or destroyed a few years after they were produced, in a manner never accounted for. Michelangelo's is said to have been cut in pieces. There is an old print by Edelinck, of part of Leonardo's, but it appears to have been made from a very bad drawing, for it is utterly extravagant. An engraving in the "Etruria Pittria" is little or no better: it is without taste and without truth. Marcantonio and Agostino Veneziano both engraved parts of Michelangelo's; and there is a good print of the principal group, by L. Schiavonetti, from an old study preserved at Holkham. These cartoons appear to have been first exhibited at Florence in 1506. Michelangelo's was made in a large room in the Dyer's Hospital of St. Onofrio, and was there first seen by the artists of Florence.

After paying two visits to Milan, Leonardo set out for Rome in the train of Giuliano de' Medici, the brother of Leo X., Sept. 24, 1514. He received some commissions from Leo, but the impatient pontiff seeing a great apparatus, and no signs of commencement, and hearing that Leonardo was about to make some varnishes, exclaimed, "Dear me, this man will never do anything, for he begins to think of the finishing of his work before the commence-

ment." This want of courtesy, and the invitation of Michelangelo to Rome at the same time, are said to have given offence to Leonardo Da Vinci, and he left Rome in disgust. He joined Francis I. of France, at Pavia, and entered his service for the salary of seven hundred crowns per annum. He went in the beginning of 1517 with Francis to France, and Francis made an attempt at Milan to remove the painting of the Last Supper, with the intention of carrying it to Paris, but its removal was found to be impracticable.

Da Vinci's health, when he arrived in France, was so much enfeebled, that he executed little or nothing there; Francis could not prevail upon him to colour a cartoon of St. Anne which he had brought with him from Florence, and which is now in the possession of the Royal Academy of Arts, in London. Leonardo died at Cloux, near Amboise, on the 2nd of May, 1519, in his sixty-seventh year. Vasari relates that he died in the arms of Francis I., who happened to be on a visit to him, in his chamber, when he was seized with a paroxysm, which ended in his death. This story may not be true, but though contradicted, it has not exactly been disproved; its incorrectness has rather been inferred than shown. The French court was then at St. Germains, and no journey of the king is recorded on that day.

This great painter had three different styles of execution. He painted at first in the dry manner of his master and of the age. He subsequently appeared with a roundness of form and softness of light and shade, which is almost peculiar to him; this is his Milanese style, and constitutes the chief characteristic of his works, and of the Lombard schools: his influence was greater in Lombardy than in Florence. His third or Florentine style differs little from his second, but it was characterized by a greater freedom of execution and less formality of design: of this period are his cartoons of St. Anne, and of the Battle of the Standard; the celebrated "Mona Lisa" in the Louvre; and his own portrait in the Florentine Gallery, which is not surpassed for painting by any production of Titian's. The great majority of the works attributed to him are in his second or Milanese style, and probably many of them are productions of some of his numerous Milanese or Lombard scholars, as Bernardino Luini, Andrea da Solario, Francesco Melzi, Beltraffio, Cesare da Sesto, or Gaudenzio Ferrari who, though not actually the scholar of Leonardo, was of the school established by him.[1]

[1] Amoretti, "Memorie Storiche su la Vita, gli Studj, e le Opere di Lionardo da Vinci," Milano, 1804; Brown, "The Life of Leonardo da Vinci, with a Critical Account of his Works," London, 1828; Vasari, "Vite de' Pittori," &c.; Lomazzo, "Trattato della Pittura," Milano, 1584; Kugler, "Hand-book of Painting," transla-

"If any doubt," says Hallam, "could be harboured, not as to the right of Leonardo da Vinci to stand as the first name of the fifteenth century, which is beyond all doubt, but as to his originality in so many discoveries, which probably no one man, especially in such circumstances, has ever made, it must be on an hypothesis, not very untenable, that some parts of physical science had already attained a height which mere books do not record." "The discoveries which made Galileo, and Kepler, and Maestlin, and Maurolicus, and Castelli, and other names, illustrious, the system of Copernicus, the very theories of recent geologers, are anticipated by Da Vinci."[1]

BERNARDINO LUINI, or LOVINI (about 1460–1530), was born at Luino on the Lago Maggiore, and if not the actual scholar of Leonardo, was the greatest of his followers or imitators. His reputation is comparatively recent, owing partly to his omission by Vasari, or rather his being only cursorily mentioned by the Florentine biographer as Bernardino da Lupino, and partly to the best of his works being attributed to Leonardo himself; as is the case for instance in our own National collection, in which the "Christ disputing with the Doctors," bearing the name of Da Vinci, is, according to many critics, a work by Luini. Many fine works, however, by this painter are preserved and admired at Milan. His best pictures are elaborately finished, beautifully coloured, and forcibly shaded, yet they want the exquisite tone, the fulness of style, and the dignity of character of the works of Leonardo: Luini's was a less masculine pencil than his master's.

Luini was one of the ablest of the old Italian fresco-painters; his frescoes are executed with much more freedom than his oil-pictures. His colouring is warm and transparent, the lights of his draperies being merely thinly glazed with the colour of the drapery, mixed with a little white, while the shadows are the pure colours laid on thickly, the outlines being often strongly indicated in a dark warm colour. He does not appear to have worked from cartoons: in his faces the features are merely indicated by straight lines, yet many

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tion; and Rigollot, "Catalogue de l'Œuvre de Leonard de Vinci," 1849, who enumerates altogether ninety works, pictures and drawings, at one time or another attributed to Leonardo da Vinci, many of which are now lost.

[1] "Introduction to the Literature of Europe." Extracts from Leonardo's writings were published in Paris by Venturi in 1797. An interesting collection of his anatomical studies is preserved among his drawings in the Royal Library at Windsor, selections from which were published by Chamberlain in 1812. Some portions of the human body, supposed in the history of anatomy not to have been known till a century later, are well defined in Leonardo's sketches; but, though careful and minute, they are not always correct, says Dr. Sharpey, with whom I examined them: very few can be of the least service to artists.

of his female heads, painted upon such slight preparation, are among the most beautiful of the Italian frescoes.[1]

Andrea da Solario, called also Andrea Milanese, and Andrea Del Gobbo, from his brother the sculptor, was born at Solario, near Milan, about 1458, and was still living in 1509, when he was in France, employed at the Château de Gaillon, by Charles d'Amboise, at the handsome pay of one franc the day.[2] He was an excellent colourist. Lomazzo states that he was the scholar of Gaudenzio Ferrari: as he was, however, a much older man, this is not probable. The date of Solario's death is not known, but it seems to have taken place at Pavia, as he died, says Vasari, while engaged on the "Assumption of the Virgin," in the sacristy of the Certosa, which was finished by Bernardino Campi. In the National Gallery is a fine portrait, signed *Andreas. D. Solario. F.* 1505.

Francesco Melzi, a Milanese count and an amateur, still living in 1567, was the intimate friend of Leonardo, and accompanied him to France. He inherited Leonardo's studies and manuscripts, and he furnished Vasari and Lomazzo with much of their information respecting him. It was on the back of a copy of Leonardo's will, belonging to the Melzi family, that was found the exact date of the great painter's death in these words—"*Morse in Ambosa*, 2 *May*, 1519," and most probably in Francesco's own writing.[3] The Count's pictures are very scarce. In the family castle of Vaprio is a large fresco of the Madonna and Child; in the Berlin Gallery is a fine picture of Vertumnus and Pomona, ascribed to him.

Giovanni Antonio Beltraffio was likewise an amateur, and a distinguished Milanese citizen. His works also are scarce; but there is a beautiful example ascribed to him in the National collection, a "Madonna and Child." The Madonna has been painted from a fine Italian model, and the costume is rich and tasteful. Beltraffio died at Milan on the 15th of June, 1516, aged forty-nine. His epitaph, formerly in the crypt of San Paolo in Compito, is now preserved in the Brera. Amoretti has assumed Beltraffio to be the "Giovanni" who accompanied Leonardo to Rome in 1514; but as Beltraffio was known as Giovannantonio, this is questionable.[4]

Cesare da Sesto, called also Cesare Milanese, was long faithful to the style of Leonardo, but latterly studied under Raphael at Rome, and endeavoured to appropriate the style of the great Roman painter: an "Adoration of the Kings," in the Gallery at Naples, shows these combined influences. Cesare was one of Lomazzo's

[1] Mr. C. H. Wilson, in the Appendix to the "Report of the Commissioners on the Fine Arts, 1843."

[2] Deville, "Comptes, &c., du Château de Gaillon," 1850.

[3] Count De Laborde, "La Renaissance des Arts à la Cour de France."

[4] Amoretti, "Memorie Storiche," &c., p. 112.

heroes, who speaks very highly of his chiaroscuro, and of his works, as if he never allowed one to pass from his hands that was not perfect.[1] His masterpiece is considered San Rocco, painted for the church of that saint at Milan, but now in the Melzi collection there. Cesare da Sesto, like Gaudenzio Ferrari, was excellent in *Cangianti*, or shot-colours. He died about 1524.

Gaudenzio Ferrari of Valdugia (1484–1549), the pupil of Luini, though not, as Lomazzo writes, one of the seven pictorial wonders of the modern world, was correct in design, laborious and careful in execution, and brilliant in colouring; but was deficient in that special excellence of the Milanese school—tone, and in the essential quality, harmony: he used positive or primary colours beyond all natural proportion, a defect which, as regards time, characterises the fifteenth rather than the sixteenth century. Still, after Da Vinci, Luini and Ferrari are the principal masters of the Milanese school. Ferrari's best works are at Varallo.

Giovanni Paolo Lomazzo was himself a good painter of the Milanese school, though he is chiefly known for his writings on art. This is a circumstance we most likely owe to the fact of his becoming blind when thirty-two years old only, as he himself informs us, both in the "Trattato dell' Arte della Pittura, &c.," and in the "Idea del Tempio della Pittura." As he was born in 1538, he became blind about the end of 1570, or the beginning of 1571. The "Trattato" was published in 1584–5, and the "Idea" in 1590. The first was translated into English as early as 1598[3] when Lomazzo was probably still living. Some "Rime Varie" were published in 1687, and his two more important works have been republished since his death. His style is somewhat rambling, but his powers of observation must have been great, and his memory remarkable. The information he conveys is chiefly of a practical nature, although many useful critical and theoretical remarks are scattered throughout his writings. He was in his practice an eclectic, endeavouring to appropriate the excellences of various masters; his pictures were, therefore, necessarily cold and without feeling, like light without heat. His chief excellence was as a practical fresco-painter. A few specimens are still preserved at Milan, as "Christ on the Mount of Olives," in the church of the Servi, and a "Madonna and Child," in the church of San Marco. The Brera also possesses two of his works—a "Madonna and Child;" and a portrait, said to be of himself.

[1] "Idea del Tempio della Pittura," p. 158; and "Trattato dell' Arte," &c., lib. ii., c. 1.

[2] Bordiga, "Notizie, &c., di Gaudenzio Ferrari." 1821.

[3] "A Tracte containing the Arts of curious Painting," &c., by Joseph Barnes, Oxford, 1598.

Lombard light and shade, distinguished for its harmonious tone, subsequently proverbial, was one of the immediate results of the efforts of Leonardo at Milan.

No man borrowed less from others than Leonardo da Vinci; he may almost be termed the inventor of Chiaroscuro, in which and in design he was without a rival in the earlier part of his career. He anticipated both Fra Bartolomeo in tone, and Michelangelo in grandeur of design. Of his numerous treatises, though many are preserved, few have been published: the principal is the "Trattato della Pittura," of which there are many editions and many translations.

Lorenzo di Credi, though not a pupil of Leonardo da Vinci, seems to have been much influenced by his example in elaborating the effects of light and shade; and he carried high finish even beyond Leonardo. Lorenzo was born at Florence in 1459, and was the fellow-pupil of Leonardo with Verocchio. He was sculptor and painter, but he owes his reputation exclusively to his painting. He must have been, however, not unskilled in sculpture, since his master, Verocchio, expressed a desire in his will, dated 1488, that Lorenzo might be employed to finish the colossal equestrian statue of Bartolommeo Colleoni at Venice, which Verocchio had left incomplete: a wish which was not carried out.

Lorenzo di Credi's principal pictures are very extraordinary examples of painting—large altar-pieces with figures the natural size, finished with all the care of a Vanderwerff, and always in thorough keeping with themselves. His works, however, give little satisfaction; they are mannered in their colouring and drawing; his figures are never beautiful, and indeed they have but little merit beyond their remarkably elaborate execution. He must have been a man of marvellous patience, but he evidently had very little taste. The "Madonna and Child, with Saints Julian and Nicolas," noticed by Vasari as Lorenzo's masterpiece, is now in the Louvre. The "Adoration of the Shepherds," formerly in Santa Chiara at Florence, now in the Academy there, is also an admirable example of this painter. There are two small characteristic specimens in the National Gallery. Lorenzo died at Florence, January 12th, 1537.[1] He cannot be classed with the cinquecento painters in style, though he survived to so late a date: the impressions of his youth or early manhood were too fixed to be influenced by any innovations.

Giovanni Antonio Sogliani (about 1491-1544) of Florence was the scholar and a close imitator of Lorenzo di Credi, and his works pass for those of his master; but Sogliani, though inferior to Lorenzo di Credi, is less sharp in his outlines or the boundaries of

[1] Gaye, "Carteggio," &c., vol. i.

his figures. Sogliani's colouring is good; his masterpiece is considered the "Last Supper," in Santa Maria del Fosso, in Anghiari. There are also some graceful Madonnas by Sogliani.[1]

When Da Vinci returned in 1500 to Florence, FRA BARTOLOMEO DI SAN MARCO, or Baccio della Porta, as he is also called, was the only painter there of extraordinary power, and he was then in his thirty-first year only. He was born at Savignano, near Florence, in 1469, and died at Florence in the convent of St. Mark on the 6th of October, 1517. Michelangelo was five years younger than Fra Bartolomeo, and had up to that time done nothing in painting, having confined himself almost exclusively to sculpture. Fra Bartolomeo himself also had given up painting for a time. An interval of about six years elapsed from his assumption of the monastic garb to his return to his profession and the world. The immediate cause of his retiring to a convent—he joined the Dominicans at Prato—was the melancholy end of his friend Savonarola. A curious episode in the history of art, caused by the influence of this famous monk, may be here briefly noticed.

Savonarola, after the death of Lorenzo, and the banishment of Piero, de' Medici, in 1494, headed a popular party in favour of a democratic government; and, having met with considerable success, assumed the character of a prophet. Among the objects of his fanatical deprecation were all naked representations, whether in painting or sculpture; and, indeed, any female representation seems to have been offensive to him. In 1497 he obtained such influence over his followers that it was equalled only by his fanaticism. During the celebration of the Carnival of that year, instead of the usual bonfire in the market-place, Savonarola had a large scaffolding prepared, and upon this he piled many of the most excellent works of Florentine artists, paintings and sculpture, including the busts and portraits of several beautiful Florentine females, and many foreign tapestries, condemned on account of their nakedness; and they were all consumed amidst the rejoicings of the populace. He repeated the exhibition on a much larger scale in the following year; and among the works of interest sacrificed on this occasion was an illuminated copy of Petrarch. Not the least remarkable part of this exhibition is that Fra Bartolomeo, Lorenzo di Credi, and other artists, were induced to contribute their own works towards the common destruction.

In May, however, of this year, 1498, Savonarola was condemned to be strangled by the opposite party, with which was Pope Alexander VI.; and his body, with those of two of his companions, was publicly burnt. From the death of Savonarola things began

[1] Vasari, "Vite," &c.

to assume their ordinary course. But this interregnum doubtless had some pernicious effect on the arts, or at least retarded the beneficial results of the school or academy established by Lorenzo de' Medici in his garden near the church of San Marco, where he had made a good collection of works of ancient sculpture, from which the youths of Florence were permitted to draw. In 1512 the Medici were re-established in Florence.

Fra Bartolomeo was the scholar of Cosimo Rosselli, and imitated, or rather painted in a very similar style to, Leonardo da Vinci: to class him as one of Da Vinci's imitators is perhaps unjust. He is the painter of many admirable works, which combine some of the chief excellences of both Da Vinci and Raphael. He has been termed the true master of Raphael: these two painters formed a close friendship when the latter was in Florence in 1504, and much of the improvement evinced in the works produced by Raphael after this visit is attributed to his intimacy with Fra Bartolomeo. On the other hand, benefits were mutual: Fra Bartolomeo himself greatly improved after this period: his great figure of St. Mark in the Pitti Palace at Florence is one of the finest productions of the Italian schools of painting: it combines with the style of Raphael much of the grandeur of the Prophets and Sibyls painted by Michelangelo on the vault of the Sistine Chapel. One of the greatest works of this master is the Madonna della Misericordia at Lucca. Vienna also possesses a magnificent work by this painter,—"The Presentation in the Temple," of which there is a large print by Rahl. Though the figures of this picture have a grand Raphaelesque character, and the execution is free, the colouring is harsh; the scarlet, red, and orange draperies of St. Joseph and St. Simeon are overpowering, and the picture has a defect not uncommon with the works of Fra Bartolomeo—the eyes are too prominent for the faces: it gains, however, on a more distant inspection, which would be enforced if in its original place of destination in the Cappella del Noviziato of San Marco. It is inscribed—1516. *Orate pro pictore olim sacelli hujus Novitio.* The large picture in the Louvre is unfinished, and is in every sense an inferior work.

Though Fra Bartolomeo died in his forty-eighth year only, and abstained so many years from the practice of his art, the number of his works preserved is considerable, both at Florence and in other places. The Academy at Florence possesses a fresco of Five Saints, one of which represents the profile of Savonarola. Fra Bartolomeo is said to have been the first painter who used a lay-figure, that is, a wooden figure with joints, contrived for the placing of draperies on for study.

Mariotto Albertinelli was the most distinguished of Fra Barto-

MICHELANGELO BUONARROTI.

1475-1564.

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lomeo's scholars, and in some instances equalled him in tone: he became the intimate friend of Bartolomeo, their acquaintance having commenced in the school of Cosimo Rosselli: they painted several works together, and when the latter in his fit of asceticism entered the monastic life, Albertinelli finished some of the pictures for him which he had left in an imperfect state. Albertinelli was of an impatient temper; and, being offended with the criticisms which were passed upon his works, he forsook painting, says Vasari, and turned publican: he, however, soon became disgusted with this new occupation, and returned to his former profession. He executed several fine works in Florence, Viterbo, and in Rome. The Florentine Academy possesses a fine example by him, of what is termed *tone* in painting, in the Annunciation of the Virgin, formerly in San Zenobio. Albertinelli died in Florence, aged forty-five, about 1520, and was buried in San Pietro Maggiore, having hastened his death by dissipation. He was the master of several very able scholars, as Giuliano Bugiardini, Marcantonio Franciabigio, and Innocenzo da Imola.

Michelangelo Buonarroti was born at Castel' Caprese, near Arezzo, in Tuscany, March 6, 1475:[1] his father, Lodovico Buonarroti, was governor of the castle of Caprese and Chiusi. Michelangelo is distinguished as poet, painter, sculptor, and architect. He was bound for three years to Domenico del Ghirlandajo in 1488, and, contrary to the usual practice, Ghirlandajo paid an annual stipend for the boy's assistance, instead of charging for his instruction, a deviation from custom attributed to Michelangelo's precocious abilities: the sum, however, was sufficiently moderate,—twenty-four florins for the whole term. He is represented by all accounts as having made surprising progress, though up to the time of the production of his celebrated cartoon, 1505, exclusively as a sculptor. He soon distinguished himself from the other pupils of Ghirlandajo, and attracted the notice of Lorenzo de' Medici, by the superior ability of his drawings and models made in the garden or so-called Academy of Lorenzo, near the church of San Marco. It was while studying in this academy that a quarrel is said to have occurred between him and Torregiano the sculptor, who so injured the nose of Michelangelo by a blow he gave him in the face, that the great Florentine bore the marks of it for life. Lorenzo was so much impressed with the superiority of Michelangelo over other students of his academy, that he gave him a room in his own palace; and the young sculptor executed several pieces of sculpture for his magnificent patron, whom, however, he lost in 1492. To avoid the disturbances which ensued after the accession of Lorenzo's

[1] This date is commonly given as 1474, because the Florentines commenced their year at that time with the 25th of March, the Annunciation day.

son Pietro to the government of Florence, Michelangelo removed for a time to Bologna, and he visited also Venice. He had, however, returned to Florence in 1494; and in 1495 he made his celebrated Sleeping Cupid, which was sold at Rome as an antique to the Cardinal Riario: this brought about his first visit to Rome in 1496: he returned in 1501. His second visit was not made until the end of 1504, or the beginning of 1505, when invited by Julius II. He had already, in 1501, received his great commission from the Gonfaloniere Soderini to make the colossal statue of David, now in the Piazza Granduca at Florence, carved from a solid block of marble, which had been so injured by some incompetent artist that Michelangelo had a difficulty in making a figure out of it. This difficulty and the magnitude of the figure seem to have biassed the judgment of the Florentine critics of the time, when they pronounced this figure, certainly an outrage on ordinary human proportions, to be a triumph of art, rivalling the great efforts of antiquity. It shows the unique powers and facilities displayed afterwards by Michelangelo in many of the parts; but these parts belong neither to each other nor to the body: head, neck, ankles, feet, and hands are monstrous for the body.[1] Such mannered proportions, or somewhat analogous peculiarities, characterize most of the subsequent figures of Michelangelo, whether in sculpture or in painting. The celebrated Dead Christ, made during his first visit to Rome, is very superior. This *Pietà*, or group of the Virgin with the dead Christ on her knees, now in St. Peter's, was executed by Michelangelo at Rome in 1499. He was invited to Rome by Pope Julius II. to construct that pope's tomb, which was commenced on a grand scale; but owing to many interruptions, chiefly caused by Julius himself, during his lifetime, the contemplated mausoleum was never finished. Many years afterwards, in 1550, an unpretending monument was substituted for it, in the church of San Pietro in Vinculis, the principal feature of which is the well-known noble figure of the seated Moses.

Up to 1503 we know Michelangelo exclusively as a sculptor: in this year he received a commission from Soderini to decorate one end of the Council Hall; the opposite wall being intrusted to Leonardo da Vinci. Leonardo began, but did not complete his picture; Michelangelo's was never even commenced, though he executed the cartoon for it. This is the celebrated design, already noticed, known as the "Cartoon of Pisa," from its representing some Pisan soldiers while bathing in the Arno, surprised by Florentines; its progress was interrupted by his visit to Rome in 1505, but it was completed after his return, in that year, or in the beginning of 1506. It displays the greatest variety in action and atti-

[1] A cast is now in the Museum at Kensington.

tude, and makes a fine display of anatomical knowledge and skill of foreshortening. Michelangelo's contemporaries declared that he never produced a work so perfect in its style of form: Benvenuto Cellini calls it "the School of the World;" it had doubtless great influence on the art of that period. The Earl of Leicester possesses, at Holkham, an old copy in light and shade of the principal portion of this work, all that remains of it, and now well known from the prints by Schiavonetti, and others. It was during the progress of this cartoon that he was called to Rome by Julius II.; but Michelangelo, offended by the treatment he received from some of the pope's servants, returned to Florence without permission, which offended his holiness. They were, however, reconciled at Bologna, where, in 1507, he made a bronze statue of Julius, which was afterwards converted in 1512 into a cannon by the Bolognese, and used against the pope himself. In 1508 Michelangelo made his third visit to Rome. The vast Scriptural series of frescoes of the vault of the Sistine Chapel was executed during this third visit, by the order of Julius. These were the first frescoes, and probably the first paintings, executed by Michelangelo; and he endeavoured to escape the responsibility of so great a work, recommending Raphael, then already occupied in the Vatican Stanze, as a more fit person for such a task; but the Pope would not be put off, and Michelangelo was forced to make preparations for the work. Report says that Bramante, who was supposed to be related to Raphael, instigated the Pope to this command, in hopes of showing Michelangelo's inferiority to his already renowned countryman.

Michelangelo was so diffident of his powers in this new department of art, that he summoned some of his old Florentine companions to execute the frescoes from his cartoons: he, however, was not satisfied with what was done by these painters, and he accordingly knocked down their work and executed the whole with his own hand; he completed the entire frescoes of the vault in the incredibly short time of twenty months. The Chapel was opened, according to Vasari, on All Saints' day (Nov. 1); he does not give the year. Richardson[1] and Roscoe[2] both give the year 1512, without quoting their authority, but many circumstances tend to corroborate this date. Michelangelo was himself certainly in Florence in October 1512. These great works will be more particularly described in the chapter devoted to an account of the Vatican frescoes. In their style Michelangelo adhered to that which characterized his sculpture and the famous Cartoon of Pisa; they are, however, less exact in design than the figures of the cartoon, a deficiency which is more than counterbalanced by their superior grandeur of conception.

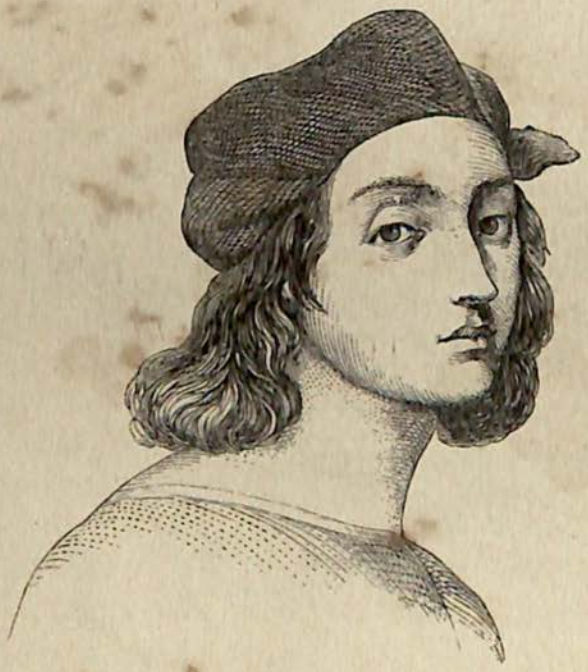
[1] "An Account of Statues," &c., 1722. [2] "Life of Leo X."

There is no evidence of Michelangelo's having been in Rome between 1513 and 1525. After the death of Julius II., in 1513, his great powers were comparatively wasted. Julius's successor, Leo X.—Giovanni de' Medici, the second son of Lorenzo the Magnificent—employed this now great painter as well as sculptor, nearly the whole of his pontificate, in selecting marble at the quarries of Pietra Santa, for the façade of the church of San Lorenzo at Florence. In fact, for the twenty years which elapsed between the completion of the ceiling of the Sistine Chapel and the commencement of the "Last Judgment" on the altar-wall of that chapel, at the close of the pontificate of Clement VII.—Giulio de' Medici, in 1533—Michelangelo was employed exclusively as architect, engineer, and sculptor: during a part of the time he superintended the fortifications of Florence, which were used against Clement himself in 1529.

The "Last Judgment" was completed in 1541, in the pontificate of Paul III., who in 1535 had made Michelangelo, painter, sculptor, and architect of the Vatican Palace. The inferior works of the Cappella Paolina, finished in 1549, were his last paintings. He was now exclusively employed as an architect, having in 1547 succeeded San Gallo as architect of St. Peter's. He altered the plan of this great cathedral, but he did not live to see the completion of its magnificent dome, of which he had made the model in 1558. He died at Rome in the night of the 17th of February, 1564; having nearly completed his eighty-ninth year, and having gratuitously conducted the building of St. Peter's throughout the five pontificates of Paul III., Julius III., Marcellus II., Paul IV., and Pius IV. Gherardo Fidelissimi, one of the physicians who attended Michelangelo during his illness, in announcing his death to Cosmo I., Duke of Florence, in a letter written on the morning of the 18th of February, speaks of him as a *Miracol di Natura*, and terms him the greatest man that ever lived upon the earth.[1] His body was taken to Florence, and, on the 14th of March following, was buried in a vault in the church of Santa Croce. He was never married, but is said to have been in love with Vittoria Colonna.

As painter Michelangelo is almost exclusively known for his productions in fresco; he never painted in oil-colours, and there is only one tempera picture attributed to him—a "Holy Family," now in the Gallery at Florence—which has any pretensions to be well authenticated; it is said to have been painted for Angelo Doni: it has, however, every trace of having been painted by Angelo Bronzino, whatever may be the origin of the design. The same may be said of the picture in the possession of Lord Taunton, hitherto attributed to Domenico Ghirlandajo, but now assigned to Michelangelo; it

[1] Gaye, "Carteggio," &c., vol. iii., p. 126.



RAPHAELLO SANTI.

1483-1520.

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shows a remarkable identity of execution with that of the magnificent example of Bronzino in the National Gallery—the allegory of "Sensual Love."

The chief characteristics of Michelangelo's works, which revolutionized painting, not only in Florence, but throughout Italy, are severe grandeur of design, and an occasional sublimity of invention. His style is, however, injured by an excessive muscular development, and by a too great uniformity of character. But one standard of form is evident for man, woman, and child, of every age and of every degree: his women have been justly termed female men, and his children diminutive giants. All his principal and particularly his single figures bear the impress of the sculptor; they are painted statues, and, whether single or not, have an abstract isolated character, both from their attitude and expression. His Daniel and Jeremiah or Isaiah want but the substance to make them as monumental and statuesque as his Moses or his Lorenzo de' Medici. The element of Michelangelo's art, whether in painting or in sculpture, is an abstract impersonation of dignity under the various affections of humanity.

CHAPTER XVIII.

THE ROMAN SCHOOL—RAPHAEL—THE CARTOONS.

In Raphael painting attained its highest dramatic development. The art of Raphael was in its element essentially opposed to that of Michelangelo: if intellect may be said to characterize the works of Michelangelo, passion or the affections may be said to characterize those of Raphael. But the latter is much less a description of the style of Raphael than the former is of that of Michelangelo. The works of Raphael from the very nature of their characteristics could not have that unity or singleness of character which belongs to those of Michelangelo. Intellect, in whatever shape it may appear, must have a unity, or harmony with itself, in all its evidences: the affections, on the other hand, can be evinced only by variety of character, action, and expression. If, therefore, equal formative and imitative powers are bestowed upon the plastic development of these two spheres of vitality, the latter, as a field of art, is almost infinite, while the former is narrow in comparison, and can command only a proportionate share of our sympathies. Further, in the works of Raphael we perceive, as it were, a marriage of the intellect with the affections; while the abstract dignity of Michelangelo too often inspires but one sentiment,—that of awe.

Michelangelo and Raphael, however, were both eminently Chris-

tian painters; and the lofty quality of their works is due to high development of Christian character. The religion of the Greeks could probably never have produced such artists. Essentials of character so much preponderate in the works of both, that it appears almost derogatory to their unrivalled productions to speak of the mere external qualities of art, as form, colour, light and shade, &c.; yet it is almost exclusively in such qualities that their works can be compared with those of other masters. Not that these external qualities are to be in the slightest degree depreciated; on the contrary, without an adequate development of the external there can be no just evidence of the internal; but they must be subordinate. And every artist knows that this relative position could never be acquired by any neglect of the material representation of his subject, but that it depends wholly upon his command over these essential *means* of art.

RAPHAELLO SANTI, or RAFFAELLO SANZIO, as Vasari and the modern Italians write his name,[1] was born at Urbino, in the Contrada del Monte, on April 6, 1483. His first instructor was his father, Giovanni Santi, who was a good painter for his time. He painted in fresco, in tempera, and in oil, and was, from the few works by him still preserved, certainly one of the better *quattrocento* painters, though much inferior to Pietro Perugino, with whom Raphael was placed by his uncles Simone Ciarla and Bartolomeo Santi, as soon as his extraordinary abilities were decidedly developed. The best of Giovanni Santi's works is considered the Madonna and Child enthroned, with various saints, in the church of the Franciscans at Urbino, and painted in 1489 for the Buffi family. Fano possesses two good works by him: one is signed, JOHANNES SANTIS

[1] I take this opportunity of humbly protesting against the affectation in England of writing the name of this great painter as the name is now generally spelt in Italy—*Raffaelle*, and yet utterly disregarding the Italian pronunciation of the name so written, but speaking it out as if it were a French word. Those who persist in writing *Raffaelle* should pronounce it Raf-fa-el-le. They never do this, but pronounce the name Raphael. There is only one published fac-simile of Raphael's signature, and that is *raphaello*, at the end of his letter to his uncle Simone Ciarla, in April 1508, and given in full in Longhena's "Istoria della Vita e delle Opere di Raffaello Sanzio," Milan, 1829. On his pictures this great painter nearly always wrote RAPHAEL. On fourteen signed pictures he has written RAPHAEL twelve times, generally followed by URBINAS, once by SANTIUS, once by DE URBINO, and once alone by itself: the "Belle Jardinière" in the Louvre is signed RAPHAELLO. URB. Passavant mentions a small portrait, in the Royal Collection, formerly supposed to represent Raphael himself, but injured and repainted, as signed on two halves of a buckle—RAFFAELLO—URBINAS. FEC. If genuine, it is the only instance of the ff instead of the ph. The form *Raffaelle* never occurs. Passavant has written Rafael, but admits that Raphael always wrote Raphaello. The French write Raphael; an agreeable exception to their common practice of so transforming names that they are scarcely intelligible to any but themselves.

"LO SPOSALIZIO." (RAPHAEL. IN THE BRERA, MILAN.)

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URB. P.; the other, JOHANNES SANTIS DE URBINO PINXIT.[1] Raphael lost his mother when he was only eight years old; and his father died Aug. 1, 1494, before he had attained the age of twelve. It was probably shortly after his father's death that he was placed by his uncles with Pietro Perugino; and one of his first independent works is the very interesting "Crucifixion" in the Dudley Gallery, painted for the Gavri family in Città di Castello, and signed RAPHAEL. URBINAS. P. After assisting, and visiting various places with his master Perugino, Raphael at length, in 1504, visited Florence, whither he carried a letter of introduction to the Gonfaloniere Soderini, from Johanna, the sister of the reigning duke of Urbino. In 1508, he had already attained sufficient celebrity to justify Bramante in recommending him to Pope Julius II., who invited him in that year to Rome.

It is not known how long Raphael remained in Florence after his visit in Oct. 1504; but, having once become acquainted with the great school of that city, he was not likely to have been satisfied with a mere visit; and from an existing letter we find that he was there before his settling finally in Rome in 1508. He is supposed to have left Florence in the spring of 1505, when he went to Perugia to execute some works there, and to have returned to Florence in the autumn of the same year. The celebrated "Sposalizio," in the Brera at Milan, was painted probably at Florence in 1504; the Ansidei Madonna, at Blenheim, in 1505. The whole of 1506 and 1507 seem to have been spent in Florence, except a short interval in 1506, passed at Bologna and Urbino: in Bologna Raphael became personally acquainted with Francia.

He returned from Urbino in 1506, at the time that Michelangelo exhibited his cartoon of "The Surprise of the Pisan Soldiers." On this occasion, Raphael had an opportunity of making the acquaintance of the principal artists then at Florence; and he contracted a friendship with Fra Bartolomeo, who had got over his ascetic fit that year, had recovered from the effect of Savonarola's death, and returned to his art and to usefulness. No doubt these painters mutually benefited each other: they have much in common in some

[1] Pungileoni, "Elogio Storico di Giovanni Santi, Pittore e poeta, padre del gran Raffaello da Urbino." Urb. 1822. Giovanni was also a poet; a long chronicle of the "Gesta gloriose del Duca Federigo d'Urbino," in rhyme, is preserved in the Vatican Library, and is published in part in Passavant's "Rafael von Urbino und sein Vater Giovanni Santi." 1839-58. The fine altar-piece (No. 120) in the Berlin Gallery, containing the portrait of a boy, falsely assumed to be the young Raphael, and formerly attributed to, and engraved by Rosini as the work of, Giovanni, from a false inscription on it, is now ascribed to Timoteo Viti: this gallery has, however, still two works ascribed to Giovanni Santi,—an altar-piece formerly belonging to the Matarozzi family in Urbino, and a Madonna said to have belonged to the Bartolini family of that city.

works. Bartolomeo's "Presentation in the Temple," at Vienna, is quite worthy of the prince of painters.

The cartoon of Michelangelo, from the sensation created by its new and remarkable drawing, according to several accounts of the day, must have produced also some effect upon Raphael, though, owing to the animosity which existed between Michelangelo and Perugino, and Raphael's respect for the latter, he perhaps allowed himself to be less influenced than he otherwise would have been. Certainly a great advancement in style is shown in the Entombment, in the Borghese Palace, painted in 1507; also the St. Catherine in the National Gallery, and La Belle Jardinière, in the Louvre, painted in the same year; the Madonna del Baldachino, in the Pitti Palace, and indeed the majority of his best easel pictures, date their origin from this period. But several of his Holy Families and many of his portraits belong to an earlier time. The date of the Canigiani Holy Family, signed RAPHAEL URBINAS, sometimes called the Pyramid, at Munich, a grand early work, exceedingly free in the handling, is not fixed. It appears therefore, from these repeated returns to Florence, that Raphael, from the time of his first acquaintance with it, as might be expected, made that city his head-quarters until he was invited to Rome. He arrived at Rome about the middle of the year 1508, from which time to 1513 he was almost constantly employed by Julius II.; and from 1513 until his death on Good Friday, April 6, 1520,[1] he was equally as much occupied by the successor of Julius, Leo X.

The works of Raphael show three distinct styles, corresponding with three periods of his life. The works executed up to his visit to Florence in 1504 constitute the first or his Perugino manner; those done after his acquaintance with the Florentine school up to the painting of the Theology, or the Dispute on the Sacrament, in the chamber Della Segnatura in the Vatican, finished about 1509,

[1] Raphael lived exactly 37 years: this is the substance of the following part of the inscription on his tomb in the Pantheon written by Cardinal Bembo—

Vixit An. XXXVII. Integer Integ[illegible]s.
Quo die Natus est, eo esse Desiit
VIII. Id. Aprilis MDXX.

He died on the day on which he was born, April 6, which in 1520 was Good Friday, and this circumstance appears to have led to a vulgar error that he was born on Good Friday and died on Good Friday, which is repeated by Vasari, and many after him, apparently overlooking the fact of Good Friday being a moveable feast. The mistake was further promulgated by Passavant and other recent writers. Schorn suggests an error in the inscription; but it does not appear to have occurred to him that the error may be in the assertion of Vasari. Good Friday happened in the year 1483 on the 26th or 28th of March. A communication on this subject from Mr. J. Dennistoun appeared in the Art-Union Journal, in the number for January, 1842. Passavant has, in his third volume of the "Life of Raphael," published in 1858, changed his view on the matter, and adopted April the 6th as Raphael's birthday.

or at latest in the following year, constitute his second or Florentine style; all later works belong to his third style, or that which particularly characterizes him, and which constitutes the Roman school in its highest development.

Though the pictures painted by Raphael in his second period belong to the best examples of painting in perhaps its greatest age, it is in the works of the last ten years of his life that he has established his claim to the title of the greatest of painters. The great oil-pictures of this period are:—The Madonna di Foligno, in the Vatican; the Madonna della Sedia, in the Uffizj; the Madonna del Pesce, at Madrid; the St. Cecilia, at Bologna; Christ bearing his Cross, called "Lo Spasimo di Sicilia," and the Holy Family, called "La Perla," at Madrid; the Archangel Michael, and the Holy Family of Francis I., in the Louvre, both signed RAPHAEL. URBINAS. PINGEBAT. and dated 1518; Leo X., with Cardinals Giulio de' Medici and Lodovico de' Rossi, in the Pitti Palace; the Madonna di San Sisto, in the Gallery at Dresden; and the "Transfiguration," in the Vatican; besides some few small Madonna pictures of exquisite grace and beauty, of which several are in this country: as the Madonna dai Candelabri,[1] the Madonna del Passeggio,[2] the Niccolini Madonna,[3] and the Aldobrandini Madonna.[4] It is in these works that Raphael has exhibited a nearer approximation to perfection than any other painter; or rather, in these works he has elevated the standard of perfection, which must always depend upon existing examples, and probably every new excellence must remove it still more remote from that which has been actually attained, as probably nothing can be presented to us so excellent as not to suggest a still higher excellence. There must be, however, a degree in imitative formative art, which would exhibit so effective a combination of the powers of invention with those of representation as to constitute perfection in painting; and it is not more than justice to Raphael to assert that he has on the whole approached this degree more nearly than any other painter.

In all his works the treatment is subordinate to the conception; many men have surpassed him in mere execution, in which respect he was often, if not generally, careless, and certainly indifferent to high finish. He has, however, scarcely been approached in propriety of invention, composition, or expression, and is almost without an equal in design; for moral force in allegory and history, unrivalled; for fidelity in portrait, unsurpassed; and in sublimity and grandeur inferior only to Michelangelo, whose Prophets and Sibyls in the Sistine Chapel are in these respects indisputably the triumphs of modern art.

In his forms Raphael was neither so ideal, nor in one sense so

[1] Mr. Munro's. [2] The Earl of Ellesmere's. [3] Earl Cowper's. [4] Lord Garvagh's.

perfect, as the antique; but he is nearly equally grand, and more natural. Such forms as the Apollo or the Mercury would be incompatible with his style; they are supposed to represent beings beyond the common emotions of mankind. He has, however, perhaps never approached the grandeur of design of the Torso of Apollonius, nor in beauty and elegance ever equalled the Antinous. His colouring and light and shade are in perfect accordance with the character of his works. Colour was to Raphael always a *means*, and never an *end*, as it is with the painters of some schools; and indeed, with some of the Venetian painters it appears to have been the paramount *end* of their efforts. In all compositions where colouring predominates it engrosses the attention, and injures the impression that any other higher excellence which the work may possess might otherwise convey. Colour admits of no partition or division of attention; it is either wholly subordinate to the higher aims of the picture or is principal. When it is subordinate, it is in its place; and this is eminently the case with the works of Raphael, and in which no person capable of appreciating higher aims in art can feel any deficiency of colouring. This is equally true of the frescoes of Michelangelo on the vault of the Sistine Chapel.

Raphael lost his life in some measure, owing to his overwhelming occupations, for independent of the extraordinary demands on him for the Vatican Stanze, and other paintings, he had in 1514 succeeded Bramante as architect of St. Peter's; and this was no sinecure, for he attended to the work. Of a subtle and delicate organization, he must of necessity have been harassed and exhausted by this incessant application involved in so many undertakings, and health and reputation equally suffered; for a vast proportion of his work must have been carried out by his scholars, and they were too numerous to have been all constantly overlooked by him. He is assumed to have made an extraordinary effort in his last picture, the Transfiguration, owing to the rivalry of Sebastiano del Piombo, whom Michelangelo has the credit of having pitted against Raphael as an oil-painter. This picture, and Sebastiano's "Raising of Lazarus" in the National Gallery, were both painted for the Cardinal Giulio de' Medici, then bishop of Narbonne, afterwards Pope Clement VII.; and the second, it is said, was presented to the Cathedral of Narbonne as a substitute for the "Transfiguration," considered too precious a work to be sent out of Rome. Raphael's picture was not finished.

It was while under the pressure of his numerous occupations that Raphael on one occasion, in March 1520, when engaged at the Farnesina, was suddenly summoned by Leo X. to the Vatican, and in his haste to meet the Pope, he overheated himself; in that state he had his audience with Leo, within the cool precincts of the Vatican,

caught a cold, which ended in a fever, fatal to him in fourteen days. After lying in state, with his picture of the "Transfiguration" at his head, he was buried with great pomp in the Pantheon.[1]

Raphael was of a sallow complexion, had brown eyes, was slight in form, and about five feet eight inches high: he was never married, but was engaged in 1514 to Maria Bibiena, the niece of Cardinal Bibiena, who preceded him to the grave. Raphael had two houses, one in Rome, and one in the Villa Borghese; he left property to the value of 16,000 ducats, out of which an independence was secured to Margarita, his constant friend and mistress, the Fornarina.

Raphael's untimely death is assumed to have been a calamity to art, this may be safely questioned; too many of his later works seem to proclaim that he had fulfilled his destiny and performed his work: his period of progress had terminated. His commissions and occupations were too numerous and multifarious to admit of perfect performance for the future, and much must of necessity have been left almost wholly to scholars and assistants. The "Heliodorus" of the Vatican frescoes; the "Madonna di San Sisto," in oil-painting; and the Cartoons at Hampton Court, as designs, were not to be surpassed even by himself; and as all the circumstances seemed to fully promise that his works must henceforth be chiefly executed by deputy, the Stanza dell' Incendio, the Psyche series of the Farnesina, or the Arazzi della Scuola Nuova, are rather the true exponents of the character of his ultimate style, than the Cartoons, or the "Transfiguration" itself, executed under peculiar incitement. On the whole, perhaps, the Cartoons at Hampton Court must be considered the noblest and most characteristic of Raphael's productions: it is only in them that his style is completely developed.

The Cartoons of Raphael.

These celebrated compositions, seven of which are now at Hampton Court, were apparently originally ten in number, and they were executed by Raphael for Leo X. in the years 1515 and 1516, as patterns for tapestries which were hung on the lower part of the walls of the Cappella Sistina, in that part called the Presbyterium, which is reserved for the use of the Cardinals; it is at the altar end, and comprises the larger portion of the chapel, being separated from the rest by a balustrade. Raphael received for these ten cartoons 434 ducats, or about 150*l.* sterling, which is less than half the price he was paid for the large frescoes of the Stanze, for each room (?) of

[1] His tomb was opened in 1833, and the skeleton, with all the teeth, found entire: a mould was taken from the skull.

which he received 1200 scudi d'oro, or about 400*l.*[1] This last sum appears a large amount, when compared with the remuneration which, according to Vasari, Michelangelo received for the paintings of the ceiling of the Sistine Chapel, namely, 3000 scudi, or about 650*l.* Condivi says ducats, which would considerably reduce the amount, and adds that the painter must have laid out twenty or twenty-five for his colours. Michelangelo doubtless produced a more extensive series of illustrations than the Pope expected, or than he himself had anticipated.[2]

Before Michelangelo painted the Last Judgment on the altar-wall, two horizontal series of paintings went round the chapel, below the windows; the upper was a series from the Old and New Testaments illustrating the acts of Moses and of Christ; the second or lower series were mere representations of hangings, with the arms of Sixtus IV. painted in the centre. It was as a substitute for these painted hangings in the portion of the chapel appropriated to the Cardinals, that Leo X. ordered the tapestries from the designs of Raphael. The order of the tapestries, as given below, is conjectured by the Chevalier Bunsen, in the "Description of Rome,"[3] and has every appearance of being accurate. After the completion of the fresco of the Last Judgment, the arrangement was of course altered.

The subject of these designs is the history of the Apostles; and five are from the life of St. Paul alone. They are—1. The Miraculous Draught of Fishes, or the Calling of Peter; 2. Christ's Charge to Peter; 3. The Stoning of St. Stephen; 4. The Healing of the Lame Man at the Beautiful Gate of the Temple; 5. The Death of Ananias; 6. The Conversion of St. Paul; 7. Elymas the Sorcerer struck blind; 8. Paul and Barnabas at Lystra; 9. Paul preaching at Athens; and, 10. Paul in Prison at Philippi during the Earthquake. Passavant[4] mentions an eleventh tapestry, of the Coronation of the Virgin, which decorated the altar of the chapel, but it is now lost. The ten subjects mentioned were arranged five on each side of the altar—two on the altar-wall, and four on each side. The walls are divided by painted pilasters into compartments, to which the tapestries are proportioned in size. One space, however, on

[1] This is the sum he tells his uncle, Simone Ciarla, in a letter dated 1514, that he is to receive for the frescoes of the Stanze containing the "Incendio del Borgo."

[2] Vasari, "Vita di Michelangiolo." Condivi, "Vita di Michelagnolo," p. 28. The 15,000 ducats contract mentioned by Vasari, vol. xii. p. 189, and in the "Beschreibung der Stadt Rom," vol. ii. pt. 1, p. 259, is, I assume, a mistake or misprint for 1500 ducats. Raphael's salary, as architect of St. Peter's, was only 300 ducats a year, or about a ducat a day, the pay of an English labourer; it is far more probable, therefore, that 1500 ducats should be the contract for painting a chapel than 15,000.

[3] Platner and Bunsen, "Beschreibung der Stadt Rom," vol. ii. pt. 2, p. 408.

[4] "Rafael von Urbino," vol. i. p. 279; ii. p. 258.

each side is much smaller than the rest, owing to the Papal chair on the right hand of the altar and the gallery of the choristers on the left; and among the ten tapestries are two smaller ones which suit these smaller spaces—the Stoning of St. Stephen, and Paul in Prison at Philippi,—two, of which the cartoons are lost. The cartoon of the Conversion of St. Paul is likewise lost. The tapestries are supposed to have been placed in the chapel in the order in which they are numbered, commencing at the right hand of the altar with No. 1, and on the left side with No. 6; the series from the life of St. Paul being opposite to the Papal chair. The side walls remain as they were originally painted; and on all great festivals of the Church the painted hangings used formerly to be covered by these tapestries from Raphael's designs. They are, however, now no longer used for church purposes, but are preserved, with a later series, in a corridor of the museum of the Vatican which was built for them by Leo XII.; they were first placed in the museum by Pius VII., in 1814, in the apartments of Pius V. They were carried off from Rome during the French occupation after the Revolution, to be destroyed for the sake of the gold that is worked in them: they were, however, repurchased and restored to Rome in 1808. They had been previously carried off in the year 1527, with other plunder, by the soldiers of Charles V.; but were returned by the Constable Montmorency to Paul III. in 1553.

The later series of tapestries alluded to, which is preserved with the others in the Vatican, consists of twelve designs from the Life of Christ; they are on a larger scale than the others, with which they have no connection. They are supposed, from their style and their mannered drawing, to have been executed from cartoons made by Flemish masters from small sketches by Raphael; they are much too bad in their style of design to have been executed from cartoons by Raphael himself. The fragment of the Slaughter of the Innocents in the Foundling Hospital is a portion of a cartoon of one of these tapestries.

These two sets of tapestries are distinguished as those of the old and new school,—Arazzi della scuola nuova, and Arazzi della scuola vecchia; those executed for the Sistine Chapel being of the old school. The new school appears to signify that mannered, cumbrous style of design which prevailed at Rome shortly after the death of Raphael; and during the lifetime of Michelangelo, whose admirers and imitators were the originators of this corrupt taste.

In considering the care that has been taken of these tapestries, many are struck with surprise at the unaccountable neglect with which the original designs were treated. They appear never to have been inquired for after the tapestries were completed; their preservation seems to be due to Rubens, who mentioned them to Charles I.,

and persuaded him to purchase them. If, however, the cost of a work of art is a criterion of its value, the Roman authorities were not guilty of such indifference as might otherwise appear. The cost of the tapestries is given variously, but the lowest, and probably the correct estimate, is that given by Fea,[1] who states that they cost Leo X. 34,000 scudi, about 7,000*l.* sterling,—an immense sum compared with the 150*l.* paid for the cartoons.

The cartoons were, after the completion of the tapestries in 1519, probably left at the Tapestry fabric at Arras, and were there found by Rubens. Seven, all that remained, were brought to this country about 1630, cut in slips and packed in boxes, and were deposited in Whitehall, previously to their being sent to Mortlake,[2] to be again worked in tapestry. In 1649, at the sale of Charles's effects, they were, through the influence of Cromwell, purchased for the nation for the sum of 300*l.* In the reign of Charles II., however, but for the representations of the Earl of Danby, that king would have sold them to Louis XIV., who offered a large sum for them. At length, after a lapse of nearly two centuries, William III. had them stretched on canvas, and ordered Sir Christopher Wren to build a room for their reception at Hampton Court. Here they remained until 1764, when they were removed to Buckingham House: in 1787 they were again removed to Windsor, and were finally restored to Hampton Court in 1814, where they still remain, and are now protected with glass; but it is to be hoped that it will not be many years before they will grace the walls of a new National Gallery in the metropolis, and be accessible to the lovers of art, without involving a day's journey into the country. Then we shall be able to exclaim with the enthusiastic Richardson,[3] "God be praised that we have so near us such an invaluable blessing!" "When a man enters," says the same writer, "into that awful gallery at Hampton Court, he finds himself amongst a sort of people superior to what he has ever seen, and very probably to what those really were. Indeed this is the principal excellence of those wonderful pictures, as it must be allowed to be that part of painting which is preferable to all others.[4]

"What a grace and majesty is seen in the great Apostle of the Gentiles in all his actions, preaching, rending his garments, denouncing vengeance upon the sorcerer! What a dignity is in

[1] "Notizie intorno di Raphaele," &c., p. 92: Platner, "Beschreibung der Stadt Rom," ii. 2, p. 393.

[2] Where King James had established a tapestry manufactory, under the direction of Franz Cleyn, a German painter, of Rostock, in Mecklenburg Schwerin.

[3] "Essay on the Theory of Painting," third edition, p. 62, 1773.

[4] There are some very bold and effective engravings from these works, by Mr. John Burnet, which are sold at a very low price; they have more of the character of the originals than any previous prints, notwithstanding their too great elaboration of shadow: their somewhat rough execution is rather an advantage to them.

the other Apostles wherever they appear, particularly the prince of them in the cartoon of Ananias! How infinitely and divinely great, with all his gentleness and simplicity, is the Christ in the boat! But these are exalted characters, which have a delicacy in them as much beyond what any of the gods, demi-gods, or heroes of the ancient heathens can admit of, as the Christian religion excels the ancient superstition. The proconsul Sergius Paulus has a greatness and grace superior to his character, and equal to what one can suppose Julius Cæsar, Augustus, Trajan, or the greatest amongst the Romans to have had. The common people are like gentlemen; even the fishermen, the beggars, have something in them much above what we see in those orders of men.

"The scenes are answerable to the actors; not even the beautiful gate of the Temple, nor any part of the first Temple, nor probably any building in the world, had that beauty and magnificence as appears in what we see in the cartoon of Healing the Cripple. Athens and Lystra appear in these cartoons to be beyond what we can suppose they were when Greece was in its utmost glory."

Richardson has made some other excellent general remarks on the colouring and execution of these works, pointing out their great superiority in these minor respects. The younger Richardson compares the frescoes of the Vatican Stanze with the Cartoons; and the latter are, in his opinion, "better painted, coloured, and drawn; the composition is better, the airs of the heads are more exquisitely fine; there is more grace and greatness spread throughout; in short, they are better pictures, judging of them only as they are commonly judged of, and without taking the thought and invention into the account." Francesco Penni was Raphael's chief assistant in the execution of these works; he was assisted, likewise, by the co-operation of other scholars; "Yet in almost all the Cartoons," says Sir Charles Eastlake,[1] "the hand of the master is apparent; most, perhaps, in the calling of Peter, and least in the Paul preaching at Athens, and Christ's Charge to Peter. As designs they are universally considered the finest inventions of Raphael. At the time he was commissioned to prepare them, the fame of Michelangelo's ceiling, in the same chapel they were destined to adorn, was at its height; and Raphael, inspired with a noble emulation, his practice matured by the execution of several frescoes in the Vatican, treated these new subjects with an elevation of style not perhaps equalled in his former efforts. The highest qualities of these works are undoubtedly addressed to the mind, as vivid interpretations of the spirit and letter of Scripture; but as examples of Art they are the most perfect expressions of that general grandeur of treatment in form, composition, and draperies, which the Italian masters contem-

[1] Kugler's "Handbook of Painting," Italy, note.

plated from the first, as suited to the purposes of religion and the size of the temples destined to receive such works. In the Cartoons this greatness of style, not without a due regard to variety of character, pervades every figure, and is so striking in some of the Apostles, as to place them on a level with the Prophets of Michelangelo."

Above a century and a half has elapsed since the elder Richardson first made his observations on the Cartoons; and all the numerous criticisms that have since been made have added little that is essential to the excellent remarks scattered throughout his treatise on "The Theory of Painting," where they have the double interest of truth and originality. Richardson was the contemporary of Sir Christopher Wren, and is probably the first author who published criticisms on the Cartoons themselves.

The seven Cartoons at Hampton Court are, without reference to any particular order, the Miraculous Draught of Fishes; Christ's Charge to Peter; the Sacrifice at Lystra; Elymas struck with Blindness; St. Peter healing the Cripple; Paul preaching at Athens; and the Death of Ananias. They are painted in distemper upon paper, whence their appellation of cartoons.[1] The figures are of a very large size, varying from six to nine feet, and the pictures themselves are about twelve feet high, and three of them are about fourteen and the rest about eighteen feet in width.

The Miraculous Draught of Fishes, or the Calling of Peter.—"And when they had this done, they enclosed a great multitude of fishes: and their net brake. And they beckoned unto their partners, which were in the other ship, that they should come and help them. And they came and filled both the ships, so that they began to sink. When Simon Peter saw it, he fell down at Jesus' knees, saying, Depart from me, for I am a sinful man, O Lord. And Jesus said unto Simon, Fear not, from henceforth thou shalt catch men." —(Luke v. 6–10.) On this composition Richardson observes—"In the cartoon of the Draught of Fishes, Raphael has made a boat too little to hold the figures he has placed in it; and this is so visible that some are apt to triumph over that great man as having nodded on that occasion; which others have pretended to excuse by saying it was done to make the miracle appear the greater. But the truth is, had he made the boat large enough for those figures, his picture would have been all boat, which would have had a disagreeable effect: and to have made his figures small enough for a vessel of that size would have rendered them unsuitable to the rest of the set, and have made those figures appear less considerable; there would have been too much boat and too little figure. It is amiss as it is, but would have been worse any other way, as it frequently hap-

[1] From the Italian *cartone*, pasteboard.

pens in other cases. Raphael, therefore, wisely chose this lesser inconvenience, this seeming error, which he knew the judicious would know was none; and for the rest, he was above being solicitous for his reputation with them. So that, upon the whole, this is so far from being a fault, that it is an instance of the consummate judgment of that incomparable man."

Richardson further notices the good effect of the birds in the foreground of this cartoon. He says—"There is a certain sea-wildness in them; and as their food was fish, they contribute mightily to express the affair in hand, which was fishing." They also "prevent the heaviness which that part would otherwise have had, by breaking the parallel lines which would have been made by the boats and the base of the picture."[1]

CHRIST'S CHARGE TO PETER.—"He saith unto him the third time, Simon, son of Jonas, lovest thou me? Peter was grieved because he said unto him the third time, Lovest thou me? and he said unto him, Lord, thou knowest all things; thou knowest that I love thee. Jesus saith unto him, Feed my sheep." (John xxi. 17.)

The keys in the hands of Peter have reference to a previous promise to that Apostle:—"And I will give unto thee the keys of the kingdom of heaven; and whatsover thou shalt bind on earth shall be bound in heaven; and whatsoever thou shalt loose on earth shall be loosed in heaven." (Matt. xvi. 19). Both the promise and the charge are represented in the cartoon by obvious symbols, as the only way of conveying them as subjects of representation. Richardson has remarked somewhat largely upon this cartoon, on its subject, its composition, and on its colouring, which he considers to be "a wonderful harmony." With regard to the subject he observes—"The intention of this picture was doubtless to honour the Papal dignity. St. Peter was to be here represented in his brightest character, which consists in his having the keys, and the flock of Christ committed to him; but this last being conferred on him after the other (for Christ was then risen from the dead, and the keys he was in possession of before the crucifixion), both histories could not be brought in without making a double picture. The first is therefore expressed by his having the keys in his hand." "In this cartoon," he observes in another place, "Our Saviour is wrapped only in one large piece of white drapery, his left arm and breast and part of his leg naked; which undoubtedly was done to denote him now to appear in his resurrection body, and not as before his crucifixion, when this dress would have been altogether improper."[2]

[1] Pages 49 and 73, ed. cit.

[2] Pages 56, 50. Richardson supposed that the dress of Christ here alluded to was done on second thoughts. This he infers from an old drawing of this cartoon

THE SACRIFICE AT LYSTRA.—"Then the priest of Jupiter, which was before their city, brought oxen and garlands unto the gates, and would have done sacrifice with the people: which when the Apostles Barnabas and Paul heard of, they rent their clothes, and ran in among the people, crying out, Why do ye these things? we also are men of like passions with you," &c. (Acts xiv. 13–15.)

Richardson observes on this picture: "In the cartoon where the people of Lycaonia are going to sacrifice to St. Paul and Barnabas, the occasion of this is finely told: the man who was healed of his lameness is one of the forwardest to express his sense of the Divine power which appeared in those Apostles; and to show it to be him, not only a crutch is under his feet on the ground, but an old man takes up the lappet of his garment, and looks upon the limb which he remembered to have been crippled, and expresses great devotion and admiration; which sentiments are also seen in the other with a mixture of joy."[1]

ELYMAS, THE SORCERER, STRUCK BY PAUL WITH BLINDNESS IN THE PRESENCE OF SERGIUS PAULUS.—"And now, behold the hand of the Lord is upon thee, and thou shalt be blind, not seeing the sun for a season. And immediately there fell on him a mist and a darkness; and he went about seeking some to lead him by the hand." (Acts xiii. 11.)

"Elymas the Sorcerer," says our critic, "is blind from head to foot; but how admirably are terror and astonishment expressed in the people present, and how variously according to the several characters! The proconsul has these sentiments, but as a Roman and a gentleman; the rest in several degrees and manners." And in another place he observes: "It doth not appear that the proconsul was converted, otherwise than by the writing; nor do I conceive how it was possible to have expressed that important circumstance so properly any other way."[2]

ST. PETER HEALING THE CRIPPLE AT THE BEAUTIFUL GATE.—"And he took him by the right hand and lifted him up; and immediately his feet and ankle-bones received strength." (Acts iii. 7.)

The naked boys in this cartoon are, says Richardson, a "proof of Raphael's great judgment in composition. One of them is in such an attitude as finely varies the turns of the figures; but here is moreover another kind of contrast, and that is caused by their being naked, which, how odd soever it may seem at first, and without

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in his possession, in which the Christ was fully clad, that is, with the same large drapery, and another robe under it that covered his body and arms, and reached down to his feet.

[1] Page 56. [2] Pages 53, 61.

considering the reason of it, will be found to have a marvellous effect. Clothe them in imagination, dress them as you will, the picture suffers by it, and would have suffered if Raphael himself had done it. It is for the sake of this contrast, which is of so great consequence in painting, that this knowing man, in the cartoon we are now upon, hath placed his figures at one end of the Temple near the corner, where one would not suppose the beautiful gate was. But this varies the sides of the picture, and at the same time gives him an opportunity to enlarge his buildings with a fine portico, the like of which you must imagine must be on the other side of the main structure; all which together makes one of the noblest pieces of architecture that can be conceived.

"He hath departed from historical truth in the pillars that are at the beautiful gate of the Temple; the imagery is by no means agreeable to the superstition of the Jews at that time, and all along after the Captivity. Nor were those kinds of pillars known even in antique architecture, I believe in any nation; but they are so nobly invented by Raphael, and so prodigiously magnificent, that it would have been a pity if he had not indulged himself in this piece of licentiousness, which undoubtedly he knew to be such."

Richardson notices also the judicious introduction of the burning lamps in this cartoon: he says, "one sees that the place is holy, as well as magnificent."[1]

Paul Preaching at Athens.—"Then Paul stood in the midst of Mars' hill, and said, Ye men of Athens, I perceive that in all things ye are too superstitious. For as I passed by, and beheld your devotions, I found an altar with this inscription, To the Unknown God. Whom therefore ye ignorantly worship, him declare I unto you." (Acts xvii. 22, 23.)

In this admirable cartoon, observes Richardson, "the expressions are very just, and delicate throughout; even the background is not without its meaning: it is expressive of the superstition St. Paul was preaching against. But no historian or orator can possibly give me so great an idea of that eloquent and zealous Apostle as that figure of his does;[2] all the fine things related as said or wrote by him cannot; for there I see a person, face, air and action, which no words can sufficiently describe, but which assure me as much as those can, that that man must speak good sense and to the purpose: and the different sentiments of his auditors are as finely expressed; some appear to be angry and malicious; others to be attentive, and

[1] Pages 75, 49, and 28.

[2] The attitude of the figure of Paul in this cartoon is, as already observed, much the same as that of the figure in the Brancacci chapel, generally attributed to Masaccio, but recently to Filippino Lippi.

reasoning upon the matter within themselves, or with one another; and one especially is apparently convinced. These last are the freethinkers of that time, and are placed before the Apostle; the others are behind him, not only as caring less for the preacher, or the doctrine, but to raise the Apostolic character, which would lose something of its dignity, if his maligners were supposed to be able to look him in the face."

Our very intelligent critic's observations on the colouring of this picture are distinguished for the same soundness of judgment which characterises his remarks generally: "As the tout-ensemble of a picture must be beautiful in its masses, so must it be as to its colours. And as what is principal must be the most conspicuous, the predominant colours of that should be diffused throughout the whole. This Raphael has observed remarkably in the cartoon of St. Paul preaching; his drapery is red and green, and these colours are scattered everywhere, but judiciously; for subordinate colours as well as subordinate lights serve to soften and support the principal one, which otherwise would appear as spots, and consequently be offensive."[1]

THE DEATH OF ANANIAS.—"But Peter said, Ananias, why hath Satan filled thine heart to lie to the Holy Ghost, and to keep back part of the price of the land? While it remained was it not thine own? and after it was sold was it not in thine own power? Why hast thou conceived this thing in thine heart? Thou hast not lied unto men, but unto God. And Ananias hearing these words fell down, and gave up the ghost: and great fear came on all them that heard these things." (Acts v. 3-5.)

In this cartoon Richardson notices the admirable expression of terror and astonishment in the people present, together with the sentiments of joy and triumph which naturally arise in good minds upon the sight of the effects of Divine justice and the victory of truth. He notices also how justly in this cartoon the Apostles are made a subordinate group; subordinate "because the principal action relates to the criminal, and thither the eye is directed by almost all the figures in the picture."[2]

In the palace at Hampton Court, in a small apartment next to the Cartoon Gallery, is a large drawing of another of the most celebrated works of Raphael, the "Transfiguration," the last and most finished of all Raphael's paintings: this drawing and the Cartoons together show Raphael to greater advantage than he is to be seen anywhere else. Another very justly celebrated picture in oil by this great painter is the Madonna di San Sisto, at Dresden, which

[1] Pages 52, 68. [2] Pages 53, 70.

for sublimity of invention is probably the greatest of all his works.[1]

In the Farnesina at Rome he has displayed an ability also in the treatment of mythological subjects, almost equal to his power in representing the sacred or historical: as frescoes these works are inferior; they were however not executed by Raphael. They are also much decayed, and were little more than a ruin in the time of Carlo Maratti, who restored these frescoes as well as those of the Vatican; and to him probably we owe what remains of them.[2]

CHAPTER XIX.

THE FRESCOES OF RAPHAEL AND MICHELANGELO IN THE VATICAN: FROM 1508 TO 1541.

THE frescoes painted by these two great masters in the Papal palace on the Vatican at Rome, are the greatest accomplishments of modern art. Those by Raphael are painted in the apartments which were formerly inhabited by the Popes, but which are now known as the Stanze di Raffaello; those by Michelangelo are principally in the Sistine Chapel, on the ceiling and upon the altar-wall. The dates of the execution of these respective works are not exactly known, but they can be very nearly approximated.

Some of the works of Raphael in the Camera della Segnatura preceded those of Michelangelo on the vault of the Capella Sistina by one or two years; for he was certainly engaged on those works before Michelangelo received any commands to paint the ceiling of the chapel; and Michelangelo was still engaged in the chapel twenty-one years after the death of Raphael: the Last Judgment was not completed until 1541. Raphael arrived at Rome by invitation of Julius II. in the middle of the year 1508, when he was twenty-five years of age; but it is not probable that he commenced any of the frescoes this year.

[1] It is engraved by C. F. Müller, and lithographed by F. Hanfstängl. In the new Gallery at Dresden this picture has a cabinet to itself, an arrangement which has been much praised: and the arrangement is good so long as only four or five people are in the room at one time, but more cannot conveniently contemplate it; as the cabinet is small, and is lighted by a side window, and as the picture is covered with glass, the proper place for inspecting the picture is very circumscribed.

[2] The frescoes of the Farnesina have been lately etched by F. Schubert, a German painter long resident in Rome; Munich, 1846. See the notice of Maratti for his method of cleaning the frescoes.

The stanze of Raphael[1] are four rooms on the third floor of that part of the Vatican palace which was rebuilt by Nicholas V. and Sixtus IV. They had already been decorated with frescoes before the time of Raphael by Piero della Francesca, Bramantino da Milano, Bartolomeo della Gatta, Luca Signorelli, Pietro Perugino, and Il Sodoma. But all the works of these painters were ordered by Julius to be knocked down to make room for the works of Raphael. Those of Perugino, however, and some of Il Sodoma's,[2] were saved by Raphael: the rest were destroyed.

The following is the order of the rooms on entering from the corridors, the celebrated "Loggie" of Raphael. The first on entering is the Sala del Costantino, or Hall of Constantine; the second, the Camera or Stanza della Segnatura (of the signature), or delle Scienze, from the nature of the frescoes in it; the third, the Stanza dell'Eliodoro (of Heliodorus); and the fourth and last, the Stanza dell' Incendio (of the fire).

The second, or the Stanza della Segnatura, was the first painted; and all the frescoes of this apartment were finished in 1511, having occupied Raphael about three years, being accordingly all completed about one year before Michelangelo finished the ceiling of the Sistine Chapel, on which, as already stated, he was occupied with the frescoes alone twenty months,[3] being engaged on them up to Nov. 1, 1512.

This date is of considerable importance, as Raphael is said to have been indebted for the general superiority of his works to these frescoes by Michelangelo.[4] This assumption has been carried by no one to a greater length than by Sir Joshua Reynolds, who says, in his Fifteenth Discourse, that "The artists of that age, even Raphael himself, seemed to be going on very contentedly in the dry manner of Pietro Perugino; and if Michelangelo had never appeared, the art might still have continued in the same style." The utter groundlessness of this assertion is evident from what is contained in the immediately preceding chapters; it is not only

[1] Bellori, "Descrizione delle Immagini depinte da Raffaello da Urbino, nel Palazzo Vaticano," &c.; Richardson, "An account of the Statues, Bas-reliefs, Drawings, and Pictures in Italy," &c., London, 1722; Rämdohr, "Ueber Mahlerei und Bildhauerarbeit in Rom," Leipzig, 1787; Speth, "Kunst in Italien," Munich, 1821; Montagnani, "Esposizione descrittiva delle pitture di Raffaello Sanzio da Urbino nelle Stanze Vaticane," &c., 1828; "Beschreibung der Stadt Rom" von Ernst Platner, Carl Bunsen, &c., 1832, vol. ii.; Passavant, "Rafael von Urbino," 1839; Kugler, "Handbook of Painting." Richardson's very original account is well worth reading.

[2] See Giannantonio Bazzi, p. 161.

[3] Vasari, "Vita di Michelangiolo." Some accounts say twenty-two months.

[4] The scaffolding of Michelangelo was not removed by Christmas-day, 1512, which is seen from the "Diary of Paris de Grassis," Pungileoni, p. 131; Passavant, "Rafael von Urbino," i. 167.

THE SCHOOL OF ATHENS. (RAPHAEL. IN THE VATICAN.)

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unjust to Raphael, but to Leonardo da Vinci and Fra Bartolomeo also. Even if it may be said that Raphael had the opportunity of acquiring a new view of art from the cartoon of Pisa, the same may be said with regard to the cartoon of Leonardo da Vinci, who certainly did not take his style from Michelangelo. Other artists also besides Raphael had the same opportunities, and they appear to have made a very different use of them.

Whatever benefit, however, Raphael derived from the Cartoon of Pisa, must have been shown in the works which he executed immediately afterwards, as the famous "Entombment," in the Borghese Gallery. His aggrandizement of manner in the Stanza della Segnatura, more particularly in the School of Athens, in which the characteristics of his third style are at least essentially, if not completely developed, proceeded most certainly from some other causes than the mere acquaintance with this Cartoon of Pisa; from his own additional experience, and also from the study of the excellent works of ancient sculpture, the best of which were then already displayed at Rome, and to which, in common with Michelangelo, he was doubtless much indebted.

The first frescoes executed in the Stanza della Segnatura appear to have been the eight pictures of the ceiling, representing personifications and illustrations of the subjects painted on the walls beneath. The personifications are Theology, Poetry, Philosophy, and Justice. The Fall of Man is given as the illustration of Theology; the defeat of Marsyas, as that of Poetry; a female figure contemplating the globe with some allegorical accessories is the illustration of Philosophy; and the Judgment of Solomon illustrates Justice. They are all painted on gold grounds, and are in Raphael's second manner. The first executed of the great wall pictures, which are semicircular at the top, in consequence of the vaulted ceiling, was the THEOLOGY, or, as it is sometimes erroneously called, the Dispute on the Sacrament. It measures about fifteen feet in height by twenty-five in width, being of the same size as the other larger frescoes of the three rooms which were painted during Raphael's lifetime. This great picture is in two principal parts: the lower portion represents a council or assembly of the dignitaries of the church on earth; and above in the clouds is a heavenly synod of saints and angels with the three persons of the Trinity, according to the Roman church, in the centre. God the Father is represented above with his right hand in the attitude of benediction, and holding in his left the world; Christ is immediately beneath, bearing the marks of his passion, and surrounded by a glory of angels; below him the Holy Ghost appears in the form of a dove. This picture also is in Raphael's second manner, but it contains some of the finest and most expressive heads in

modern art, and many of the draperies are cast with much grandeur of effect; the drawing also in the majority of the figures is unobjectionable: the composition is formal and strictly symmetrical, and contains many conventionalisms of the previous age of art.

The second great work of this chamber was the POETRY, which is an assembly of the great Greek, Roman, and Italian poets of all ages up to that time, on Mount Parnassus, with Apollo and the Muses in the centre. This picture is also symmetrically arranged, but the individual figures are treated with more freedom than those of the Theology; and Raphael has in all possible cases adhered to the portraits, traditional or authentic, of the respective poets.[1]

The third great work of this chamber was the PHILOSOPHY, or the School of Athens; it is on the wall opposite the picture of Theology. The background of this picture, which is a rich architectural scene, is supposed to be from a design by Bramante.

The disposition of the numerous groups is also in this piece symmetrical in the general composition of the masses; but in the arrangement of the individual figures, Raphael has left the conventionalities and formalities of his contemporaries completely behind him, and in his proportions and the style of design he has displayed a perfect familiarity with the works of ancient art. There is no obvious cause, beyond Raphael's enlarged experience and the example of the works of ancient art, to account for his aggrandizement of style in this great work. The two principal figures in the centre of the composition are Plato and Aristotle, supposed to be disputing on the merits of their respective systems. Plato, a majestic and venerable figure, is represented with his arm raised and pointing upwards, an attitude significative of his own spiritual doctrine: Aristotle, on the other hand, in the vigour of age, is pointing to the earth, thereby implying that all true philosophy must be derived from investigation and experience.

The fourth wall in this apartment is devoted to the representation of JURISPRUDENCE, which is illustrated (on account of the window which occupies the middle of the wall) in three distinct compositions. In the centre above are three female figures, personifications of Prudence, Fortitude, and Temperance. At the sides are two representations of Ecclesiastical and Civil Law—Gregory XI. delivering the Decretals to a consistorial advocate, and the Emperor Justinian delivering the Pandects to Tribonianus. The figures of these compositions are eminently natural and powerful representations.[2]

While Raphael was engaged on the frescoes of the second

[1] Apollo is in this picture represented, with doubtless questionable propriety, playing the fiddle, and this instrument is said to have been chosen out of compliment to Giacomo Sansecondo, a very distinguished violinist of that day.

[2] See the prints of these frescoes by Volpato.

chamber painted by him, the Stanza dell' Eliodoro, the Sistine Chapel, with the wonderful creations of Michelangelo, was thrown open to the public gaze and admiration; and as it is one of the objects of this chapter to give a chronological view of the respective labours of these two great masters in the Vatican, the frescoes of the chapel may be here briefly described before proceeding with the account of the remaining works of Raphael.

The Cappella Sistina forms part of the same pile of building which contains the Stanze of Raphael, and was built by Baccio Pintelli, for Sixtus IV., in 1473, whence its name of Sistine. It is of an oblong shape, and is covered by a vaulted roof; it measures about 133 feet in length, 43 in width, and is 58 feet high.[1] The Sistine Chapel is reserved for the especial use of the Popes: the church ceremonies of the first Sunday in Advent and of the Holy Week are performed in it. The scrutiny also of the votes for the Popedom takes place in this chapel, when the Conclave is held in the Vatican. The Popes, however, now reside the greater part of their time in the Palazzo Quirinale on Monte Cavallo.

It is not known when Michelangelo commenced his cartoons for the ceiling of this chapel; but if the work is to be dated from the contract, the time is definitely fixed; for the Buonarrotti family at Florence is in possession of an autograph document by Michelangelo, dated May 10, 1508,[2] in which he acknowledges the receipt of five hundred ducats earnest money[3] from Julius II., and undertakes to commence the work from that day. Michelangelo had then only shortly returned to Rome: from this date, therefore, every preliminary labour had to be gone through,—the erection of scaffoldings, the destruction of the old decorations, the preparation of the vault for the frescoes, and, lastly, the preparation of the cartoons, to enable his Florentine assistants to carry out the actual frescoes, for whom he sent, after the completion of the cartoons. Among these assistants were Francesco Granacci, Giuliano Bugiardini, Jacopo di Sandro (Botticelli), Jacopo L' Indaco, Angelo di Donnino, and Aristotile di San Gallo; all practical fresco-painters. The work, however, performed by these painters was so dissatisfactory to Michelangelo that he destroyed the whole of it, and sent them back to Florence.

To whatever time the above preliminary operations required, we

[1] There are a ground-plan and sections of this Chapel, in the Appendix No. 14 to the Third Report of the Commisioners on the Fine Arts.

[2] Published by Gualandi, "Memorie di Belle Arti," ii. 176; in the "Kunstblatt," Dec. 31, 1844; and in Vasari, Ed. Le Monnier, vol. xii. p. 349, 1856.

[3] The entire contract, says Vasari, was for 15,000 ducats; so enormous and unprecedented a sum for that time that one cannot help suspecting an error for 1500. "Vite," Ed. Le Monnier, vol. xii. p. 189. See Note p. 210.

have to add the twenty months which Michelangelo was occupied in the actual execution of the frescoes with his own hands, unaided. The work was finished by All Saints' Day, 1512, but the scaffolding was not removed even by Christmas in that year, as noticed in the old diary already quoted. If twenty months are deducted from the autumn of 1512, it will give the beginning of 1511 as the date of the commencement of the frescoes; or, allowing for the interval which elapsed in the prosecution of the work, owing to Michelangelo's refusing to admit the Pope during its progress, the actual painting may have been commenced in 1510: this will still leave 1509 for the preparation of the cartoons, the whole operations having occupied about four years. In October, 1512, Michelangelo had already returned to Florence.

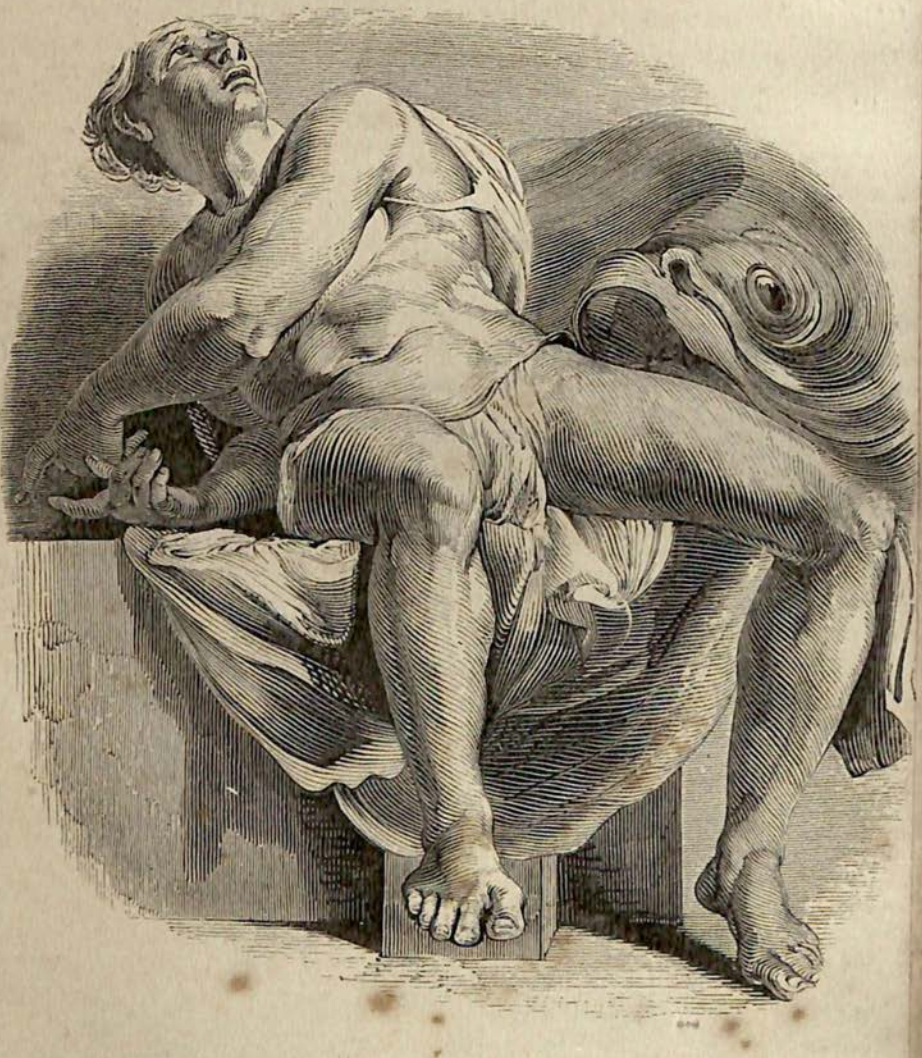
It would appear, therefore, that the *Stanza della Segnatura* was completed before the ceiling of the Sistine Chapel, and that if Raphael were indebted to that great work for his own advancement in 1511, he must have seen it in progress. That this was so appears to have been the common opinion in Rome, not only from Vasari's general statement, but from an interesting passage in a letter written by Sebastian del Piombo to Michelangelo soon after his departure from Rome, October 15, 1512, in which Julius II. is reported to have said, in a conversation with Sebastian, "Look at the works of Raphael, who, when he had seen the works of Michelangelo, suddenly forsook the manner of Perugino, and approached as near as he could to that of Michelangelo: but he is terrible, as you see; one can do nothing with him." The last words referring to the character, not to the style of Michelangelo.[1]

This was Michelangelo's own opinion, expressed many years afterwards in a letter to the Duke of Urbino,[2] in which he complains that Bramante and Raphael were the cause of his troubles with Julius II.; and he alludes to Raphael's ingratitude, remarking "what he had of art he got from me."

The frescoes represent the Creation of Man, his Fall, and the early History of the World, with reference to man's final redemption and salvation. The great argument of the cycles of Scriptural representations was the Fall and the Redemption; to the latter every subject had reference, more or less directly; but some types in the Old Testament were supposed to have reference to the Virgin. The middle or flat part of the ceiling is divided into nine compartments, the centre of which contains the Creation of Eve: the Creation of Adam; and the Temptation, Fall, and Expulsion from Paradise, in one composition, are in the two nearest compartments to it. The

[1] Gaye, "Carteggio inedito d' Artisti," ap. vol. ii. p. 489.

[2] Published by Sebastiano Ciampi in 1834, and in the "Le Monnier," Vasari, vol. xii. 1856.



JONAH. (SISTINE CHAPEL. MICHELANGELO.)

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Creation of Eve is always made prominent in the cycles of Scriptural types, in allusion to the Messiah being born of the woman alone.[1] The remaining six compartments contain the following representations: the Separation of Light from Darkness; the Gathering of the Waters; the Creation of the Sun and Moon; the Deluge; the Thanksgiving of Noah; and the Drunkenness of Noah. At the four angles of the ceiling are—David beheading Goliath; Judith with the head of Holofernes; the Punishment of Haman; and the Brazen Serpent. In the soffits of the window recesses, and on the wall above the windows, are introduced many figures and groups illustrating the genealogy of Christ. Between these recesses on the triangular vaulted portions of the roof are painted, in a colossal size, the Prophets and Sibyls so often spoken of in the history of modern art. There are twelve in all, five on each side, and one on each end between the compositions of the four angles already mentioned.

Over the altar end is Jonah; on the opposite end Zachariah: on the sides the Prophets and Sibyls are arranged alternately—they are Jeremiah, Persica, Ezechiel, Erythraea, Joel, Delphica, Isaiah, Cumaea, Daniel, and Libyca.[2]

We may now return to Raphael and the Stanze of the Vatican, where, according to the date of these works, as explained, he was engaged in the chamber of the Heliodorus. Vasari says that Raphael immediately changed his style after he saw the ceiling of the Sistine Chapel; and refers as a proof to the Prophets and Sibyls of the Chigi Chapel in the church of Santa Maria della Pace; and also alludes to Raphael's destruction of the first figure of the

[1] See Sir Charles Eastlake's Notes on these frescoes in the translation of Kugler's "Handbook of Painting; Italy," where there is an outline engraving of the ceiling.

[2] The following Note by Sir Charles Eastlake (Kugler's "Handbook of Painting, Italy,") will explain how the Sibyls came to be introduced into a Christian temple:—"The Sibyls are alluded to by Greek, Roman, and Jewish writers, and by most of the Christian fathers. The latter, on the authority of Varro, enumerate ten of these prophetesses (see Lactantius, 'De Falsâ Religione,' i. 6). The authority of the Sibylline writings with the Pagans soon suggested the pious fraud of interpolating them; the direct allusions to the Messiah which they contain are supposed to have been inserted in the second century (see Blondell, 'Des Sibylles Célèbres'). But, notwithstanding the occasional expression of some suspicion as to their authenticity, these spurious predictions continued to be held in veneration not only during the middle ages, but even to a comparatively modern date, and the Sibyls were represented in connexion with Scripture subjects before and after Michelangelo's time by various painters. The circumstance of their appearing in works of art as equal in rank with the prophets may have arisen from the manner in which St. Augustine ('De Civit. Dei,' xviii. 47) speaks of the Erythraean Sibyls' testimony, immediately before he adverts to that of the prophets of the Old Testament. The fullest of the numerous dissertations on the Sibyls is, perhaps, that of Clasen, 'De Oraculis Gentilium,' Helmstadt, 1673."

prophet Isaiah which he painted in the church of Sant' Agostino. These works, however, do not show any improvement on the "School of Athens," or other frescoes in the Stanza della Segnatura; they are certainly different, but are not in any respect superior, and they are generally acknowledged to be among the inferior productions of Raphael; as they are also among the very few works in which he has shown any disposition to imitate the peculiar character of Michelangelo's style of design. It is here worthy of note that the frescoes of the Pace were painted in the pontificate of Leo X., and were not finished until 1514.[1] The Isaiah was painted in 1512.

The frescoes of the Stanza dell' Eliodoro are,—on the vaulted ceiling, the Promise of God of a numerous posterity to Abraham; the Sacrifice of Isaac; Jacob's Dream; and Moses before God in the Burning Bush; and on the walls, the EXPULSION OF HELIODORUS FROM THE TEMPLE of Jerusalem. The subject of this grand composition is from the Second Book of Maccabees: "For there appeared to them a horse with a terrible rider upon him, adorned with a very rich covering: and he ran fiercely and struck Heliodorus with his fore-feet; and he that sat upon him seemed to have armour of gold. Moreover, there appeared two other young men beautiful and strong, bright and glorious, and in comely apparel: who stood by him on either side, and scourged him without ceasing with many stripes" (ch. ii. ver. 25 and 26).

The subject is said to have been chosen to commemorate the deliverance of the States of the Church from foreign enemies through Julius II., in whose pontificate it was painted: Julius is himself introduced into the Temple as a witness of the scene. This picture was probably completed before the opening of the Cappella Sistina. Though not the greatest, it is the grandest of all Raphael's works in design; it is also unsurpassed in the vigour and beauty of the conception, and has more the character of what it represents, an angelic vision, than of the work of human hands. What is particularly grand is the expression of the angel on horseback, and the transcendent energy of the two other angels with rods, not flying, but rushing through the air by the power of will only: their forms also are exceedingly fine.

The next picture of this apartment is the MASS OF BOLSENA, also painted in 1512, representing a miracle demonstrating the truth of the doctrine of transubstantiation to a doubting priest, while consecrating the Host in the church of Santa Christina at Bolsena, in the year 1263: the wafer bled. This event was the origin of the celebration of the procession of Corpus Christi.

[1] Passavant, "Rafael von Urbino," ii. 167.

FROM THE "HELIODORUS." (RAPHAEL. IN THE VATICAN.)

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On the third wall, opposite to the Heliodorus, is the fresco known as the ATTILA. It represents St. Leo turning Attila from his design of plundering Rome: above the Pope are seen visions of the Apostles Peter and Paul. This composition is supposed to have reference to the expulsion of the French from Italy by Leo X. in 1513.

The fourth picture in this room is the DELIVERY OF ST. PETER OUT OF PRISON; 'a Night Scene, with several lights admirably contrived;' it is likewise supposed to have an allusion to a passage in the life of Leo, who himself escaped from his captivity after the battle of Ravenna, the year previous to his elevation to the Popedom; he was elected in February, 1513.

All the paintings of this chamber were finished in 1514; and for design, colouring, and execution, they are the best of all Raphael's frescoes. Doubtless much of their superiority of style may be owing to the grand works of Michelangelo on the ceiling of the Sistine Chapel; but an equal portion must likewise be attributed to the gradual and more complete development of Raphael's own powers in the natural course of events.

From the painting of this chamber the Vatican frescoes went on slowly, though Raphael now employed many scholars; but he had so many other commissions from Leo, and from others of his Roman patrons, that it was impossible for him to give that attention to these works which their importance and his own reputation demanded.

The third chamber, the Stanza dell' Incendio, was intrusted much, if not wholly, to Raphael's scholars. It contains representations of events from the lives of Leo III. and IV., with reference to Leo X. They are—the INCENDIO DEL BORGO, from which the apartment takes its name; the conflagration was miraculously arrested by Leo IV.: the OATH OF LEO III., by which he purified himself from the charges brought against him by his enemies, before Charlemagne: the CORONATION OF CHARLEMAGNE BY LEO III.: and the VICTORY OVER THE SARACENS AT OSTIA, in the time of Leo IV.

These paintings were all finished by 1517. Their execution is comparatively careless, but they have much suffered from neglect and restorations. The greater part of their execution is attributed to the scholars of Raphael. In the Incendio del Borgo there is much appearance of a striving after mere material forms, and in the corrupt taste for anatomical display, which began to show itself about this time, as one of the prejudicial consequences of an imitation of Michelangelo's style.

The works of the Sala di Costantino were painted after the death of Raphael, by Giulio Romano, Francesco Penni, and other scholars

[1] See the remarks of the younger Richardson on this composition.

of Raphael, under Giulio's direction. The principal subjects are from the life of Constantine, in connexion with the establishment of the Christian church. The most celebrated of the series is the great BATTLE OF CONSTANTINE AND MAXENTIUS at the Ponte Molle, near Rome. The other subjects are the APPEARANCE OF THE CROSS; the BAPTISM OF CONSTANTINE; and the PRESENTATION OF ROME TO THE POPE.

Raphael intended to paint these compositions in oil, and two allegorical figures of Justice and Benignity are executed in oil-colours; but Giulio Romano and Penni continued the works after his death in fresco. They were painted in 1523, in the pontificate of Clement VII.

During the progress of the above works Raphael directed also the painting of the Loggie of the Vatican, or the corridors and galleries by which the Stanze are approached. The compositions of the Loggie are taken from the Old Testament; they are very numerous, and are commonly spoken of in the aggregate as "Raphael's Bible." The painters of these designs, which are on a small scale, were Giulio Romano, Francesco Penni, Raffaellino dal Colle, Pierino del Vaga, and Pellegrino da Modena.[1]

The last of the great frescoes of the Vatican was the Last Judgment, painted by Michelangelo for Popes Clement VII. and Paul III., on the altar-wall of the Sistine Chapel. It was commenced in 1533, and was completed in 1541: its dimensions are 47 feet in height by 43 wide. Though a vast composition, and executed with unrivalled power and freedom, it is more conspicuous for the qualities which constitute the *manner* of Michelangelo, than for the sublimity and grandeur of the paintings of the ceiling, of which there are little if any traces in the Last Judgment. The opinions concerning it are many, and various: by some it is raised above all other works of painting; while by others it is condemned as wholly unworthy of its great subject. Flaxman, in comparing it with ancient compositions, and a similar work of a later age, the Fallen Angels of Rubens, says[2]—"In the great compositions of modern times, the Last Judgment of Michelangelo, and the Fall of the Angels by Rubens, there are multitudes, legions in comparison with the separate figures and single groups in the most considerable of the ancient works. The beholder is thunderstruck by angels falling in groups and forked masses, amalgamating in the vivid flashes, and darkening in the sulphurous smoke, in the various dismay, horror, and torpor of the deadened intellect in their lost condition. In this picture, the undulation of figures and groups, the entwining of limbs, the breadth and quantities of light and

[1] See the writer's "Analysis of Ornament," 1860, on the style of the arabesques.
[2] In his Lecture on Composition.

shade, may be studied by the painter and sculptor with equal advantage.[1]

"The Last Judgment by Michelangelo is, however, a more consummate work, and the parent from which Rubens' Fall of the Angels has derived its being. If the Judgment is inferior to the Falling Angels in general effect—in the breadth of light and shade—the strength of approaching parts—and the gradual distance of those which retreat, by diffusion of middle tint and the vivid variegations of reflex, it is superior in the sublimity and extent of character and action—in the gradations of sentiment and passion, from exalted beatitude to the abyss of hopeless destruction—in the kinds and species of these degrees,—in relations to the theological and cardinal virtues, opposed to the seven deadly sins—in uncommon, original, distinct, and fit appropriation in the groups or separate figures. The sentiment of particular figures and groups is in the whole, and all the parts, penetrating, sympathetic, and true.

"Despair plunges headlong downwards; the fall of the contentious is aided by strife and blows; the malignant, drawn downwards by the fiends, is tormented in his way by the biting serpent; for some there is a terrific contest between angels and infernals.

"Among the happy, brotherly love is evident in three figures which shoot upwards together, whose faces, seen a little beyond each other, appear to be reflections of the same self: several rise to the heavenly region by the attractions of purity, piety, and charity.

"In this stupendous work, in addition to the genius of the mighty master, the mechanical powers and movements of the figure, its anatomical energies and forms, are shown by such perspective of the most difficult positions, as surpass any examples left by the ancients on a flat surface or in low relief, and are only to be equalled in kind, but not in the proportion of complication, in the front and diagonal views of the Laocoon, and all the views of the Boxers, which are both entire groups."[2]

[1] This picture, one of Rubens' finest works, is in the Pinacothek at Munich; the figures are on a small scale.

[2] All these great frescoes have been much neglected, and suffered to fall into a very decayed and dirty state. The Last Judgment is now so much obscured that it is only partially visible, and these parts are not distinct. It is only possible to form an adequate idea of it at present from copies and prints, which are numerous. There is a beautiful small copy in the Gallery of Naples, by Marcello Venusti, a distinguished scholar of Michelangelo. The frescoes of the Stanze were only saved from imminent ruin by Carlo Maratti, who cleaned and restored them in 1702 and 1703, in the pontificate of Clement XI.; and from that time they have been the objects of the careful attention of the Roman government. The chamber which appears to have suffered most from neglect and injudicious restoration is that of

It was the intention of Michelangelo to paint the Fall of Lucifer on the wall opposite to the Last Judgment. The cartoons of this design, or some of them, were actually made; and a fresco was painted from them by one of his scholars in the church of the Trinità de' Monti, but it has long since perished.

If Michelangelo had executed this work, the decorations of the Sistine Chapel would have illustrated the whole cycle of Biblical types and antitypes connected with the creation and regeneration of man. The Fall of Lucifer would have been the commencement of this cycle. Then would follow the paintings of the ceiling, illustrating the creation and the fall of man; with which are connected the Prophets and Sibyls, the Jewish subjects, and the genealogy of Christ, in commemoration of the promised redemption. Below these again, on the walls of the chapel, in the tapestries from the Cartoons of Raphael and other works, the advent of the Redeemer is represented, and the actual regeneration of man is commenced. The whole series is closed by the final scene of the Judgment, and the reconciliation of God with man. Such is the high import of the vast series of pictorial decorations in the chapel of the Popes at Rome.[1]

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the Incendio del Borgo. The Prophets and Sibyls on the ceiling of the Sistine Chapel are still in a good state of preservation. The etchings of these great works by Piroli convey an adequate idea of their character. There is a large copy of the Last Judgment at Paris, which was made for Louis-Philippe, by the late French painter Sigalon; it is in the Chapel of the Académie des Beaux Arts. There are also several large copies from the paintings of the Stanze, in the Louvre at Paris. There is a large print of the Last Judgment, in eleven pieces, by Giorgio Ghisi, called Mantovano.

[1] An authority for Michelangelo, besides Vasari, is his scholar Condivi, "Vita di Michelagnolo Buonarroti, Gentiluomo Fiorentino, Pittore, Scultore Architetto e Poeta," in folio, Florence, 1746, but first published in 1553, that is, during Michelangelo's life-time. His Poems, chiefly sonnets, were first published by his great-nephew, Michelangelo Buonarroti, at Florence, in 1623, and again by Bottari in 1726. Select specimens have been published in English by Mr. J. E. Taylor, "Michelangelo, Considered as a Philosophic Poet; with Translations," &c., 8vo., London, 1840. A "Life of Michelangelo," by Mr. J. S. Harford, was published in 1856, London, 2 vols., 8vo., with a folio of plates.

JULIO ROMANO. "THE WOMAN TAKEN IN ADULTERY."

(From the engraving by Diana Ghisi.)

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CHAPTER XX.

THE SCHOOL OF RAPHAEL. DRAMATIC COMPOSITION, DIGNITY OF FORM.

RAPHAEL had many scholars and imitators; and among them are comprised a majority of the greatest painters who succeeded him in Italy. But the great school established by him in Rome was broken up and dispersed through the wretched political disorders which overwhelmed the papal capital in the year 1527.

Of his scholars, GIULIO PIPPI, born at Rome in 1492 or 1498, and commonly called JULIO ROMANO, was the most eminent. His family name was Giannuzzi, his father was Pietro di Pippo or Pippi (for Filippo) dei Giannuzzi: Giulio became early the pupil and assistant of Raphael at Rome.[1] He was distinguished for the correct and powerful design of Raphael, but in other respects he scarcely approached him. Although he possessed great powers of invention, there is a want of sentiment and expression in his works, and his design and colouring are heavy. The heaviness of his colouring has been attributed to the circumstance of his having been much employed by Raphael in the dead colouring of his oil-pictures.

After the completion of the great series of frescoes in the Hall of Constantine in the Vatican, which, as already observed, he painted with the assistance of Gianfrancesco Penni, from the designs of Raphael, after that great painter's death, Giulio was in 1524 invited to Mantua, by the Duke Federigo Gonzaga, and he there painted in the Palazzo del Tè his celebrated frescoes of the Fall of the Giants,[2] and the story of Cupid and Psyche. These frescoes were however executed chiefly from Giulio's designs, by his scholars, of whom Benedetto Pagni, Rinaldo Mantuano, and Primaticcio, were the principal: the last worked with Giulio Romano for six years.

Of Giulio Remano's oil-pictures, two of the most celebrated are the Martyrdom of San Stefano, in the church of that saint at Genoa; and a large familiar Holy Family at Dresden, quite Raphaelesque; it was painted for the Duke Federigo of Mantua, and is one of the best works of its class extant. The Virgin is represented washing the child, who is standing in a large metal basin, and the little

[1] Carlo D'Arco, "Istoria della Vita e delle opere di Giulio Pippi Romano." Fol. Mantua, 1838.

[2] Bottani, "Descrizione Storica delle Pitture del Regio-Ducale Palazzo del Tè, fuori della Porta di Mantova detto Pusterla," Mantua, 1783. Some of these frescoes are engraved by P. S. Bartoli; by Diana Ghisi; by Antonio Veneziano; and in D'Arco's "Vita," &c.

St. John is playfully pouring water over him; Elizabeth is standing on one side with a towel in her hands; Joseph is looking on at the opposite side.[1]

Giulio distinguished himself also as an architect and ornamental decorator at Mantua, and through his numerous scholars established an important school of painting there. He died at Mantua, Nov. 1st, 1546.[2] He was married to Elena Guazzo-Landi, in 1529, who survived him, and by whom he left three children. His son Raphael died young, in 1562. One daughter, Virginia, married Ercole Malatesta, and the other, Griselda, was married to Alberto Erri, and settled in Modena, in 1550. Giulio left to each of his daughters a dowry of 1500 scudi.[3]

Gianfrancesco Penni, coheir with Giulio Romano to Raphael, was born at Florence in 1488. He, however, went early to Rome, and became eventually Raphael's favourite scholar; and he appears to have been in a manner his steward, whence he was commonly called Il Fattore, or Il Fattore di Raffaello. He had more of the grace of Raphael than Giulio, but less vigour: there are copies by him of some of Raphael's most celebrated oil-pictures. Penni is said to have been Raphael's chief assistant in the preparation of the Cartoons for the tapestries of Leo X.; and he assisted him also in the Farnesina. Of his copies, the principal is the "Transfiguration," in the Sciarra Palace, at Rome. Luca Penni was his brother; he also was an assistant of Raphael and of Pierino del Vaga. Gianfrancesco died in 1528, at Naples, where he had at least spread a knowledge of the Roman school.

Piero Buonaccorsi, commonly called Pierino del Vaga, the brother-in-law of Penni, was likewise one of the painters engaged in the Hall of Constantine. He was born at Florence, June 28th, 1500, but went very young to Rome with a Florentine painter of the name of Vaga, whence his own name. Raphael employed him on the frescoes of the Loggie, and he obtained the reputation of being, after Giulio and Penni, the most able of Raphael's school. Vasari considered him the best designer among the Florentines after

[1] This picture is called "La Sainte Famille au Bassin," or the "Madonna del Bacino;" it is engraved by J. J. Flipart.

[2] This is ascertained from the "Archivio della Sanità" of Mantua, in which is the following entry against Nov. 1, 1546:—"Sig. Giulio Romano, superintendent of all the ducal buildings, after fifteen days' illness, died of fever, aged forty-seven." This fixes sufficiently the date of Giulio's death, but his age is most probably incorrectly given. According to this statement he was born in 1498 or even 1499, instead of 1492 as stated by Vasari; and if this be correct he must have been only a boy when first employed by Raphael, in the Vatican. See D'Arco, "Vita," &c.; and Gaye, "Carteggio Inedito," &c.; also the "Kunstblatt," No. 71, 1838, and No. 31, 1847.

[3] Campori, "Artisti Estensi," &c., Modena, 1855, p. 372; D'Arco, "Vita," &c.

Michelangelo. He went to Genoa after the sack of Rome in 1527, and what Giulio Romano did for Mantua, Del Vaga did for the school of Genoa. He introduced the grand design of Rome among its painters; and he likewise painted there a great composition in fresco of the Fall of the Giants, in the palace of Prince Doria, his patron, besides many ornamental decorations in the style of the cinquecento arabesques. After the execution of these and other works he returned to Rome in the pontificate of Paul III., and there enjoyed a reputation second only to Michelangelo's. He died at Rome, Oct. 19th, 1547. There is, at Althorp, a portrait of Cardinal Pole, by Pierino; and in the Dudley Gallery there is a fine altar-piece by him.

Even the slightest biographical sketch of all the numerous scholars and imitators of Raphael would occupy more space than the limits of this work will admit; none, therefore, except the most considerable masters, in this as well as in other schools, can be here noticed much beyond an enumeration of their names, and a statement of their periods: a mere record of their principal works would be uninteresting, and an almost endless labour.

The following masters, though all entitled to rank among the great painters of Italy, did little more than spread the style of Raphael; and though this of itself is an important service to art, their labours are recorded in that statement; at the same time they carried into the various parts comparatively but a feeble reflection of the powers of their great master: Giovanni da Udine; Andrea da Salerno; Pellegrino da Modena; Il Bagnacavallo; Vincenzo da San Gimignano; Timoteo della Vite; Raffaellino dal Colle; Polidoro da Caravaggio, and Il Garofalo.

Giovanni Ricamatori da Udine was born at Udine, Oct. 11th, 1487, and studied under Giorgione before he joined the school of Raphael at Rome. He is distinguished chiefly for painting accessary objects in Raphael's designs: he was, in his time, unrivalled in his representations of animals, birds, fruit, flowers, and objects of still life. Giovanni copied for Raphael the then recently discovered arabesques of the Baths of Titus, at Rome; and he was intrusted with the carrying out the greater portion of the arabesques of the Vatican Loggie. He was an architect as well as painter, and was in later life appointed surveyor of his native city, Udine. In the cathedral there, is a picture of St. Mark with various saints, which must be one of Giovanni's earliest works; it bears the modest signature—*Johannes Utinensis hoc parvo ingenio fecit*, 1501.[1] He died at Rome in 1564.

Andrea Sabbatini da Salerno, who was one of the chief instru-

[1] Maniago, Storia delle Belle Arti Friulane," 1819, p. 124.

ments in spreading the principles of the Roman school southwards, should perhaps be strictly noticed in the account of the Neapolitan school. He was born at Salerno, about 1480, and he was one of those Neapolitan painters whose attention was attracted by the altar-piece of Perugino, in the cathedral of Naples: he was so fascinated by this work that he set out, about 1510, to join Pietro at Perugia; on his way, however, he heard, at a road-side inn, of the "School of Athens," and other "divine" works of Raphael in the Vatican; and he accordingly gave up his original intention, and joined the school of Raphael at Rome. Sabbatini assisted in the frescoes of the Chiesa della Pace, and, according to Dominici, remained with Raphael seven years, when he was called home through the death of his father; and he eventually settled in Naples, where he died about 1545. He was a good fresco-painter, and there are still some carefully finished works by him in the gallery and churches of Naples; some executed in Raphael's second manner, which are Sabbatini's best, and others, mannered works in Raphael's later style; his colouring is generally, and his heads are often, good.

Pellegrino Aretusi or Munari, da Modena, returned, after Raphael's death, to Modena, and introduced the Roman taste into that city, but his career was short after his return; he died in 1523, according to Tiraboschi,[1] when he was assassinated, in consequence of a family feud.

Bartolomeo Ramenghi, called, from his birthplace, Il Bagnacavallo, was born in 1484, and was one of the numerous school of Francia, at Bologna, before he became the assistant of Raphael in the Vatican. Bagnacavallo made less pretensions to originality than many others of Raphael's school, and being more modest, adhered more strictly to the style of his great model. He was one of his principal assistants, and perhaps his most devoted worshipper: he maintained that more was to be learned from Raphael than from Nature herself, inasmuch as men of ordinary ability must be content of necessity to learn mediately through higher geniuses. He returned to Bologna after Raphael's death, and distinguished himself by a picture of the Crucifixion, painted in 1522 for the church of San Pietro; this picture he signed *Bartolom. Ramen. Bagnacaval.* f. MDXXII. He died at Bologna, in August, 1542. Such of his pictures as are known are well coloured; but they are rare in galleries; the "Madonna and Child in Glory," with Saints Geminianus, Peter, Paul, and Anthony of Padua below, now at Dresden, is one of the finest,[2] and is probably his masterpiece, if really by him:

[1] Lanzi, "Storia Pittorica," &c., vol. iv., p. 32.

[2] Baruffaldi, "Pittori Ferraresi," &c., vol. ii., pp. 486—501; Vaccolini, "Biografia di Barto. Ramenghi," &c., 4th Ed., Bagnacavallo, 1848.

it has in its figures something of the richer works of Moretto. It is lithographed by Hanfstängl.

VINCENZO DA SAN GIMIGNANO, where he was born about 1490, belonged to the Tamagni family. He also was one of the assistants in the Loggie. After Raphael's death he returned to San Gimignano, and was still painting there in 1529.

TIMOTEO DELLA VITE, or DE' VITI, was born at Urbino, in 1469, whence he is also called sometimes Timoteo da Urbino. He too was first the scholar of Francia, at Bologna, before he visited Rome; and he commenced his career as a jeweller. He appears first as a painter in 1503, when he painted the arms of Cesare Borgia on the gates of Urbino. He was not long with Raphael, and he is said to have displeased that painter by leaving him, to return to his native place. Timoteo painted more after Francia than Raphael, though some few of his later works are in the style of that master. Several of his works are still preserved at Urbino and elsewhere. The fine altar-piece in the Berlin Gallery, till lately attributed to Giovanni Santi, but now given to Timoteo Viti, representing the Madonna enthroned, with St. James the greater and St. James the less, entitles Timoteo to rank with the good masters of his time. Pietro, Timoteo's brother, also a painter, is probably the Prete di Urbino, who was one of Raphael's heirs, according to Baldinucci. Timoteo died, Oct. 10th, 1523.[1]

RAFFAELLINO DAL COLLE, born at Colle, near Città San Sepolcro, about 1490, was still living in 1546. After the death of Raphael he appears to have engaged himself to Giulio Romano, and to have followed him to Mantua; he, however, returned to his native country, and obtained a considerable reputation in various cities of Umbria. Raffaellino was of a modest and amiable disposition; he was at San Sepolcro when that city was visited by Il Rosso, about 1530, and to show his great respect for the Florentine painter, he surrendered to him a commission he had just undertaken. In the church of San Rocco, and in San Francesco, of the Osservanti, are two fine altar-pieces by Raffaellino; one representing the "Resurrection of Christ," the other, the "Assumption of the Virgin."[2]

JACOPO BERTUCCI, called Jacopone da Faenza, who was active between 1513 and 1532, copied and imitated the works of Raphael with great success, and executed some good works at Faenza.

POLIDORO CALDARA was born at Caravaggio about 1495, and was originally a mason's labourer. He was employed in this capacity at the Vatican in 1512, when he attracted the attention of Matturino, of Florence, one of the decorators employed by Raphael. Matturino

[1] Vasari, "Vite," &c.; Pungileoni, "Elogio storico di Raffaello Santi," p. 257.

[2] Lanzi, "Storia Pittorica," &c.; Mancini, "Artefici di Città di Castello," vol. ii. 1832.

instructed Polidoro in drawing, and took him as his own especial assistant, and their joint works were so excellent as to attract particular notice from Raphael. They consisted chiefly of fresco *chiaroscuri* for friezes, in imitation of bronze or marble, displaying great talent in the drawing of the figures. These works have long since perished, but some have been preserved in the engravings of Cherubino Alberti, P. S. Bartoli, and Galestruzzi. Their masterpiece was considered a frieze of the story of Niobe, on the façade of a house opposite the Lancellotti Palace: it is engraved by Galestruzzi.

The sack of Rome, in 1527, put an end to the labours of Matturino and Polidoro, as of most other artists; of the first nothing more is known; he possibly returned to Rome in the following year, and there died of the plague. Polidoro fled to Naples, and was received into the house of Andrea da Salerno; but finding little success, now separated from Matturino, he repaired to Messina, where in 1536 he was intrusted with the superintendence of the decorations got up in honour of the visit of Charles V., on his return from Tunis. Polidoro established himself as a painter of reputation at Messina, no longer confining his labours to *chiaroscuri*, but executing even altar-pieces: Vasari mentions a "Christ led to Calvary" as a masterpiece. The comparative failure of the *chiaroscuri*, after the separation of the two friends in Rome, would seem to imply that the chief merit of those works belonged to Matturino, notwithstanding Vasari gives the chief praise to Polidoro.

In 1543, having by his successes as a painter accumulated a considerable sum of money, Polidoro determined to return to Rome, and packed for his journey; but a wretch who had lived some years with him as his servant, imagining an easy prize within his reach, bribed some assassins to murder his master and lay his body on the steps of a house in which a lady dwelt that Polidoro had been in the habit of visiting. A friend of the painter's, however, suspected the man's treachery, and had him put to the question; he soon confessed his infamous crime, and in due course was tortured, hanged, and quartered. The Gallery at Naples possesses some of Polidoro's oil-paintings.

Benvenuto Tisi, called from his monogram (a Gilliflower) Garofalo, was an important painter for Ferrara, near which place he was born in 1481. He first studied under Domenico Panetti, a good Ferrarese master; then with Boccaccio Boccaccino, at Cremona, with whom he remained until the death, in 1499, of his uncle, Soriani, with whom Garofalo was residing. Boccaccino was an excellent master, of whom little is known, but he executed many good works in Cremona between 1496 and 1518. Garofalo visited Rome as early as the year 1500, studying under Giovanni Baldini, but he returned again to the north, and worked with Lorenzo Costa

at Mantua in 1506. In 1515 he returned to Rome and engaged himself with Raphael, whose great powers and personal qualities excited in Garofalo, as in other painters, a species of enthusiastic veneration for him, and he was a close and successful imitator of Raphael in his smaller works; he was a *Raphael in little.* Business called Garofalo back to Ferrara, and he left Rome before Raphael's death. He there executed some frescoes which gave him the rank of the head of the Ferrarese school: he is, however, best known out of Ferrara for his small pictures in oil, which evince many of the characteristics of Raphael's style, though they are executed in a dry manner: they possess too much of the *quattrocentismo,* or that crudity of style which characterizes the schools which preceded Leonardo da Vinci and his great contemporaries. But in colouring Garofalo was more than successful; some of his small pictures rival the works of the early Venetians in this respect; they are conspicuous for pure positive tints, which are perfectly preserved to this day. One of Garofalo's best works is the "Adoration of the Kings," in the gallery at Ferrara. But his large altar-pieces are very scarce; one of the principal, from San Guglielmo, in Ferrara, is now in the National Gallery; it has a good decorative effect, and is sufficiently well treated for its purpose as a piece of ecclesiastical furniture, but it is deficient in half tints, and is otherwise not a work of the highest order. This painter is, however, on the whole well represented in the National Gallery. Garofalo died at Ferrara, Sept. 6, 1559, having been blind the last nine years of his life. Several of his frescoes are still extant at Ferrara, the principal of which, painted about 1519-24, are in the church of San Francesco, in which is the "Slaughter of the Innocents."[1]

As Garofalo is accounted among the *Capiscuole,* the few remarks which our space will admit on the Ferrarese painters, his contemporaries and followers, will be more in place here than elsewhere; more especially as the Ferrarese school of this period was, through Garofalo, an off-shoot of the Roman.

The older contemporaries of Garofalo were ERCOLE GRANDI (1462-1531), known as Ercole da Ferrara, a hard *quattrocento* painter, whose chief works, the frescoes of the Garganelli chapel in San Pietro, in Bologna, were destroyed in 1605; and LODOVICO MAZZOLINI (1481-1530), a delicate but mannered master, by whom we have in the National Gallery, perhaps his best work—The Holy Family, with St. Nicolas of Tolentino adoring the Infant Saviour.

GIOVANNI BATTISTA BENVENUTI, who from the occupation of his father, a gardener, was called L'Ortolano, is confounded with Garofalo. He was still living in 1525, and, to judge from the fine

[1] See Laderchi, "La Pittura Ferrarese," p. 73.

altar-piece in the National Gallery, of Saints Sebastian, Rock, and Demetrius, formerly in the church of Bondeno, near Ferrara, he may be accounted among the great masters of his time.[1]

The two Dossi, of Dosso, near Cento, Dosso and Giambattista, are honoured by the praises of Ariosto:—

> E quei che furo a' nostri dì, o sono ora,
> Leonardo, Andrea Mantegna, Gian Bellino,
> Due Dossi, e quel ch' a par sculpe e colora
> Michel, più che mortale, Angel divino.
>
> *Orlando Furioso, Cant.* xxxiii. 2.

Dosso Luteri, called Dosso Dossi (about 1479-1560), was the pupil of Lorenzo Costa; he likewise studied some time at Rome, and was the most distinguished contemporary of Garofalo at Ferrara. His brother, Giambattista, who died in 1549, painted the landscapes in Dosso's pictures; they generally painted together; and the "Infancy of Jupiter," in the National Gallery, though long ascribed to Giulio Romano, is considered by some a joint work of these two Ferrarese painters, and they may be right: the picture is on deal, a wood used by the Swiss painters and the artists of the north of Italy. The Dresden Gallery has by Dosso, a grand altar-piece of the "Four Doctors of the Church meditating on the mystery of the Immaculate Conception;" Saints Gregory, Augustin, Ambrose, and Jerome, have much of the dignity of Moretto and Raphael in their style, but the visionary portion of the picture above, representing God blessing the Virgin Mary, is a very ordinary piece of work.

Of Garofalo's own scholars, the principal was Girolamo Carpi, or De' Carpi, who was born at Ferrara in 1501, or towards the close of the fifteenth century, and died there in 1556 or 1568; he executed many works at Ferrara and Bologna, both in oil and in fresco, endeavouring to appropriate the style and grace of Correggio; and he was an excellent portrait painter. He was a decorative painter, and also an architect; in the last capacity he was with the Cardinal Ippolito d'Este in Rome, in 1550, and the Pope, Julius III. wished to make him superintendent of the Vatican buildings; but the jealousy of rivals made Girolamo's residence in Rome so unpleasant that he returned to his own family in Ferrara.

Bartolomeo Faccini succeeded Girolamo de' Carpi as ducal painter at Ferrara, and executed for Alfonso II., in the court of Bartolino di Novara's grand old castle of Ferrara, in chiaroscuro, in imitation of

[1] His existence, however, has been doubted by some, though the title of a book of sketches noticed by Baruffaldi, "Studio di me Zoane Bapt[a] d. Benvegnù, fatto in Bologna," &c., would seem to prove such existence, except that the m with a flourish, which is read in this and other cases as *me*, should, I imagine, in nearly every case be read as m, the contraction for *messer*—master. See the National Gallery Catalogue, 1864.

bronze, a series of portrait figures, now all but perished, of the Princes of Ferrara, of the house of Este: a somewhat similar series had been painted by Girolamo in the ducal palace of Copparo, for Duke Ercole. It was in making some corrections in this series of chiaroscuri that Faccini fell from the carelessly-arranged scaffolding, in 1577, and was killed on the spot, in his forty-fifth year.[1]

Two other painters of this school were distinguished in the sixteenth century: Gio Francesco Surchi, called Dielai, a scholar and assistant of the Dossi, he died in 1590; and his scholar, Giuseppe Mazzuoli, called Il Bastaruolo, from the occupation of his father, who was a corn-chandler; he was drowned in 1589, while bathing in the Po. There are works of both at Ferrara.

CHAPTER XXI.

SCHOOLS OF LOMBARDY:—CHIAROSCURO—CORREGGIO AND PARMIGIANO.

While form and expression were almost exclusively cultivated at Florence and Rome, chiaroscuro and colour were perfected in the north. One of the chief branches of the Lombard school was the Milanese; and the principal painters of this school have been already noticed among the followers of Leonardo da Vinci. But throughout all the Italian schools in this period the religious spirit of the *quattrocento* art gradually gave place to classical mythology and history, and the sensuous development of art became the highest aim of the artists; this is a predominant quality of what is styled the *cinquecento*[2] art.

Correggio is the greatest master of chiaroscuro, or light and dark, whether effected by light and dark colours or light and dark shades.

Antonio Allegri, or Lieto, commonly called Correggio, from his birth-place of that name, near Modena, was the son of a respectable merchant, Pellegrino Allegri, and was born in the latter end of the year 1493, or in the beginning of 1494. Scarcely anything is known of his early career. He is supposed to have been the pupil of one Tonino Bartolotto, of Correggio, but he probably acquired much from the works of Leonardo da Vinci and his Milanese

[1] Baruffaldi, "Pittori Ferraresi, 1844."

[2] Cinquecento, or five hundred, is a mere abbreviation for one thousand five hundred, and signifies the style of art which arose shortly after the year 1500, and therefore strictly the art of the sixteenth century, as also the quattrocento means that of the fifteenth.

scholars; as his earlier works have a greater affinity to this school than any other, especially the San Francesco at Dresden, which has something of Gaudenzio Ferrari in the quality of its tone and colour. Correggio probably also had opportunities of studying works of the schools of Mantua and Modena, both of which were influenced by the painters of Venice: he was in Mantua in 1511-12, having fled from Correggio on account of the plague, that perpetual scourge of the "good old times" of *dirty habits*. The pictures of Giorgione, who died when Correggio was a boy, were alone sufficient to attract the studies of Correggio to those qualities of light and shade for which his own works are so distinguished. In 1519, when he was only twenty-five years of age, we find Correggio a master of established reputation at Parma, and contracting in the following year to paint in fresco the dome of the church of San Giovanni Evangelista: the payments for these frescoes extend from 1520 to 1524.[1] He had before this time painted several fine altar-pieces at Correggio, two of which are now among the principal ornaments of the celebrated Gallery of Dresden—the Madonna enthroned, surrounded by saints, known as the Madonna del San Francesco, which is assumed to be the picture painted by Correggio in 1515 for the Franciscans of Correggio, for 100 ducats in gold, or 400 *lire*, which we may consider as about 400 francs or 15*l*. sterling. This picture is signed ANTOIUS DE ALEGRIS, P., but is certainly unlike any other known work of the painter: the signature is a singular one; it is, however, at least a century and a half old, and may be genuine. Such a painting is certainly a great and a surprising work for a youth of twenty-one years of age; it must not be forgotten, however, that Correggio's altar-piece disappeared from the convent of the Franciscans about the year 1577, and cannot be traced to the Modena Gallery, whence this picture came.[2] The other early work is the picture known as the "Saint George,"[3] a brilliant masterpiece, but with no trace of the hand which painted the "Saint Francis." The third large Madonna in this collection, the "Madonna del San Sebastiano," a superior, but an injured work, was painted at, or for, Modena, in 1525 or 1526. His first works in Parma were some mythological subjects in the convent of San Paolo. The next in importance to these is the Ascension of Christ in the presence of the Apostles, in the church of San Giovanni. Correggio had painted also the apse or tribune

[1] For the cupola Correggio received only 130 golden ducats, and for the choir, 65. This seems certainly small pay, especially when we think of the 30*l*. per inch paid for the "Vierge au Panier." Affò, "Il Parmigiano Servitor di Piazza," 1796, p. 37.

[2] See Pungileoni, "Memorie," &c., vol. ii. p. 69.

[3] These works have been lately admirably lithographed by F. Hanfstängl.

of the choir of this church of San Giovanni; but the monks wishing to enlarge the choir, the old tribune was destroyed, and, with the exception of some fragments, the frescoes of Correggio perished with it. The monks had, however, taken the precaution to have the frescoes carefully drawn by Cesare Aretusi, and he reproduced them on the new tribune; this was in 1587: the cartoons made by Aretusi are still preserved in Naples, at Capo di Monte. Aretusi received 200 scudi d'oro for his copy, or about three times what Correggio was paid for the original fresco.[1] A still greater work than the cupola of San Giovanni is the Assumption of the Virgin, on the dome or cupola of the cathedral of Parma. He contracted for this work in 1522, and undertook to paint the whole dome and choir for 1000 ducats, or about 150*l.* sterling, which may have been worth at that time about 3000*l.*[2] Correggio, however, never fulfilled this engagement; he did not even complete the dome, which was finished by his scholar Giorgio Gandini. The Apostles likewise witness the Assumption of the Virgin; and in the four lunettes on the piers of the dome Correggio has painted in the same size the patron saints of Parma—John the Baptist, Sant' Ilario, San Tommaso, and San Bernardo degli Uberti. There is no window or lantern above this dome, the light being admitted from long oval windows in the lower part: a circumstance which adds greatly to the effect of the composition, and of which Correggio has taken the utmost advantage. He has made the whole illumination of the subject proceed from the glory around Christ in the centre of the cupola; Christ is descending from amidst a glory of angels to meet the Virgin borne up from the earth by another crowd of angels; the Apostles, witnesses of the Assumption, are painted between the windows in the lower part of the cupola. The whole forms one great host of saints and angels, all illumined from the central glory in the summit; and the light has a wonderful effect upon the apostles and saints below. A striking peculiarity of these and other works by Correggio is the violent perspective in which most of the figures are seen.[3] Foreshorten-

[1] Affò, *l. c.* p. 38. Cesare Aretusi was probably the grandson of Pelegrino da Modena; he was a good portrait painter as well as fresco painter. He died at Parma about 1612.

[2] The common report circulated by Vasari about Correggio's poverty seems unfounded; he appears from existing documents to have been generally, if not always, well paid for his works. In considering his prices we must not overlook that money had at that time, in some parts of Europe, twenty-fold its present value. Pungileoni, "Memorie Istoriche di Antonio Allegri, detto il Correggio," Parma, 1817–21; "Sketches of the Lives of Correggio and Parmigiano" London, 1823; Lanzi, "Storia Pittorica dell' Italia."

[3] Engraved by G. B. Vanni: a new series of prints from these and the frescoes of San Giovanni has been engraved by the Cav. Toschi.

ing appears to have been a passion with him, though in the frescoes of these cupolas, in which the subject events are supposed to take place immediately above the spectator, the figures must of necessity have been foreshortened if naturally or justly represented. In many, however, of Correggio's altar-pieces, he has displayed his skill in this department of art when the occasion did not necessarily require it.

Besides the above frescoes, which are accounted Correggio's masterpieces, there are many very celebrated easel-pictures and altar-pieces in oil by him, particularly the Nativity at Dresden, or the "Notte" (Night), as it is called in Italy. And one of the best, in all respects, is the "San Girolamo," or St. Jerome adoring the Infant Christ, of the Gallery of Parma, which is a work of exceeding beauty, combining, with all the academic requirements of art, a refined sentiment, but yet not free from that affectation of posture which is the general result of his over-wrought efforts at grace of attitude. This is also a "Nativity," but it is "Il Giorno," the Day,[1] contrasting with the effect of the other, which represents the Night. This was painted in 1524.

The "Notte" was painted, or at least commissioned, in 1522, and Correggio received for it only 208 *lire*, about 7*l.* 10*s.* of our money; this was, however, by no means an inconsiderable sum at that time,[2] though only half what he had received seven years before for the "San Francesco" altar-piece. The light of this picture, which is an "Adoration of the Shepherds," proceeds from the Infant Saviour, a circumstance upon which much has been written, as an original and happy invention; the principle was, however, previously applied by Raphael in the fresco in the Vatican of the Liberation of St. Peter from Prison: in the central portion of this composition, the Angel visiting St. Peter in the Prison, the entire illumination proceeds from the angel.

The "Notte," the St. Sebastian, the Magdalen, and the other works by Correggio, in the Gallery at Dresden, were purchased in 1745 from the Duke of Modena, with the rest of that prince's collection, by Frederick Augustus II., Elector of Saxony. There is or was a copy of the "Notte" in the church of San Giovanni at Parma,[3] made by Cesare Aretusi: another copy is spoken of as being in the church of San Prospero at Reggio. The praises of this picture seem exceedingly exaggerated; it may have had a brilliant effect in its original state, but though improved by its recent restoration, it has no such effect now. It was cleaned and restored

[1] See the fine print by Strange.

[2] "Abrégé de la Vie des Peintres," &c., or Dresden Catalogue of 1782.

[3] Bertoluzzi, "Guida di Parma," 1830, says this copy has been sold, and a very inferior one substituted for it.

in 1827 by Pietro Palmaroli, and may have suffered somewhat under the operation.[1]

The nation possesses three of Correggio's most celebrated productions—the "Ecce Homo," "Venus and Mercury teaching Cupid his letters," and the small Madonna known as the "Vierge au Panier," in the National Gallery.[2] The last is a fine example of the cabinet pictures of Correggio: it was formerly in the King of Spain's collection; as was likewise another equally remarkable cabinet picture, representing "Christ's Agony in the Garden," in the collection of the Duke of Wellington: it was presented to the first duke by Ferdinand VII. The same subject, in the National Gallery, appears to be a repetition or copy of the Duke's picture. The most celebrated, however, of all Correggio's cabinet pictures is the small "Reclining Magdalen reading," in the Dresden Gallery, of which there are also many copies, and, probably, some repetitions; several old copies, with slight variations in the background, were, according to Baldinucci, made by Cristoforo Allori: a very fine example of this composition is in the Dudley Gallery.

This great painter died of a fever in the prime of life, at his native place, Correggio, on the 5th of March, 1534, in his forty-first year.

The so-called grace of Correggio, or that general beauty and softness of effect which depends upon the combination of certain technical excellences of design, colour, and chiaroscuro, with taste and expression, is now, as formerly, still a distinctive characteristic of this painter. He was the first among the moderns who possessed it in a very eminent degree, and is allowed to be still unequalled in this attractive quality.

The works of Correggio were so distinctly conspicuous for this quality before the rise of the modern school of Bologna, that the first sight of some of his easel-pictures forced Annibale Carracci, in a letter to his cousin Lodovico, to declare that after them the St. Cecilia of Raphael appeared to be wooden. Annibale, in a letter to Lodovico from Parma, dated April 18, 1580, says,—"Tibaldi, Niccolino, Raphael himself, are nothing to Correggio. The St. Jerome, the St. Catherine, the Madonna della Scodella; I would rather have any one of them than the St. Cecilia. How much grander and at the same time more delicate is St. Jerome

[1] Engraved by P. L. Surugue, by C. H. Rahl, and drawn in lithography by Hanfstängl. See Schäfer, "Gemaelde-Gallerie zu Dresden," 1860.

[2] Ramdohr speaks of this "Ecce Homo" as the best Correggio in his time at Rome, 1784. See "Ueber Mahlerei und Bildhauerarbeit in Rom," &c. The "Ecce Homo" is engraved by G. T. Doo, R.A.; the "Venus and Mercury," by Arnold de Jode; and the "Vierge au Panier," by Diana Ghisi, in 1577; by Doo and others.

than that St. Paul,[1] which at first appeared to me to be a miracle! but now I feel as if it were made of wood, it is so hard."[2] These remarks, besides expressing the delicacy of Correggio's style, explain also the tendency of the rising Eclectic school of Bologna: it was sensuous and technical. Annibale, however, was only twenty years of age when he wrote this letter; probably he could not have used such expressions after his acquaintance with the works of Raphael at Rome: he could at this time only judge of Raphael by the St. Cecilia.

Though the style of Correggio had much influence upon the arts of Lombardy, and the north of Italy generally, he seems to have had no very distinguished scholars. The most eminent was Bernardino Gatti, called Il Soiaro. The others were Giorgio Gandini, already mentioned; Antonio Bernieri, also sometimes called Antonio da Correggio; and his own son Pomponio, who, though much noticed by the princes of Parma, appears to have been a painter of very moderate ability.[3]

Bernardino Gatti, called Il Soiaro or Sogliaro, from the trade of his father, was apparently a native of Cremona, though he is claimed both by Vercelli and Pavia; it is not even certain whether he was the scholar, or only the imitator, of Correggio. Gatti painted the cupola of the Steccata at Parma, in a similar style to the cupolas of Correggio, for which he received 1400 scudi d'oro, about 280*l.* sterling. He executed also an Assumption of the Virgin, and many other excellent works at Cremona, completely in the style of that master; especially in the cathedral there. He died in 1575, aged about eighty. Many old writers speak of Il Soiaro as an excellent painter, but a want of originality seems to have rendered a great reputation impossible for him: he was great as an imitator—he completed the unfinished tribune of Pordenone in the church of Santa Maria di Campagna in Piacenza, so that the whole appeared to be the work of one hand. Gervasio Gatti, still living in 1631, was the nephew and scholar of Bernardino, and an imitator of Correggio: he is also called Il Soiaro sometimes.[4]

[1] The figure of Paul in the picture of St. Cecilia.

[2] Malvasia, "Felsina Pittrice," i. p. 365. The St. Jerome is now the principal ornament of the Academy at Parma; it is engraved by Agostino Carracci, C. Cort, Strange, and others.

[3] Correggio was married in 1520 to Girolama Merlini, a young lady of Mantua, then seventeen years old; he received with her a dowry of 257 ducats, equivalent, perhaps, at present, to about 1000*l.* sterling. She is supposed to have been the original of the Madonna in the Holy Family—known as La Zingarella, the Gipsy. He had by this lady four children; the above-mentioned Pomponio, born in 1521, and three daughters. His wife, his son, one daughter, and his father survived him. Pungileoni, "Memorie," &c.

[4] Baldinucci, "Notizie," &c.; Zaist, "Pittori Cremonesi;" Panni, "Cremona;" Pungileoni, "Memorie," &c.

Giorgio Gandini, called also Del Grano, was a native of Parma; he was the favourite pupil of Correggio, and a good imitator of his style. Gandini survived Correggio only a few years; his death, which happened in 1538, having interrupted the completion of the unfinished works of Correggio in the cathedral of Parma, a task which he had partly carried out. He contracted, June 30th, 1535, to paint the choir and its tribune for 350 scudi d'oro, 70*l.*; some of this money was restored by Gandini's son, Francesco, the debt being acknowledged June 5th, 1538, soon after the father's death.[1]

Antonio Bernieri (1516-63), of Correggio, called also Antonio da Correggio, was an able miniature painter. He seems to have restricted himself to miniatures after the death of Correggio.

Pomponio Quirino Allegri, the son of Antonio, was born at Correggio on the 3rd of September, 1521. As he was only thirteen when his father died, he can have derived little benefit from his instruction. He married Laura Geminiani of Correggio, and settled in Parma, where he appears to have been constantly employed until 1593. He left a son, Antonio Pellegrino Allegri, who was also a painter. Affò notices a fresco by Pomponio in the cathedral of Parma representing Moses receiving the Tables of the Law.[2]

Among the imitators, though not a scholar of Correggio, may be mentioned Bernardino Lanini of Vercelli (about 1508-78): he was the most able of the scholars of Gaudenzio Ferrari, and was distinguished for his delicate chiaroscuro: in drawing he was not very successful. Though Lanini has executed some good altar-pieces, his chief works are his frescoes, especially the Sibyls and other works in the cathedral of Novara. At Borgo Sesia, near Varallo, is an altar-piece inscribed *Bernardinus pausillum hoc quod cernis effigiabat*, 1539; and the National Gallery possesses an altar-piece with the Holy Family, the Magdalen, Pope Gregory the Great, and St. Paul, presenting an apple to the Infant Saviour, signed *Bernardinus effigiabat*, 1543: it has something of Leonardo in its tone, of Gaudenzio in its colouring, and of Correggio in its expression and attitudes; the Magdalen reminds strongly of Correggio.

Francesco Maria Mazzola, or Mazzuoli, commonly called Parmigiano and Parmigianino from his birthplace, Parma, is, after Correggio, the most distinguished painter of this school. His style resembles Correggio's in those qualities which distinguish Correggio, but, as Annibale Carracci has remarked, it is only a distant resemblance:[3] in design he was a successful imitator of Michelangelo. Parmigiano was engaged to paint a chapel in the church of

[1] Pungileoni, "Memorie Istoriche," &c., vol. iii. p. 30.
[2] Affò, "Il Parmigiano Servitor di Piazza;" Pungileoni, "Memorie Istoriche," &c.
[3] Malvasia, in the letter quoted, i. 356.

San Giovanni while Correggio was painting the cupola, but he was never the pupil of that painter. He was the son of Filippo Mazzola, and the pupil of his uncles Michele and Pietro Ilario. He, however, evidently derived much benefit from the study of Correggio's works; but in 1523 he left Parma for Rome, where he painted some celebrated pictures. He was engaged, during the sack of Rome, in 1527, on the Vision of St. Jerome, in the National Gallery. After the sack of Rome he repaired to Bologna, and from this period are to be dated his best productions. He returned to Parma in 1531, and soon afterwards commenced the frescoes of the choir of Santa Maria della Steccata; but owing to some causes not quite clear, some say his own dissipation, he never completed this work; and after undergoing imprisonment on account of his breach of contract, and other difficulties, he died a fugitive at Casal Maggiore, August 24, 1540, in his thirty-seventh year only: he was born January 11, 1504. The celebrated figure of Moses breaking the Tables of the Law, is a part of the frescoes of the Steccata. Of this figure Sir Joshua Reynolds says, "We are at a loss which to admire most, the correctness of drawing or the grandeur of the conception."[1] Of his easel-pictures, one of the most beautiful is the celebrated Cupid making his Bow, painted for Francesco Boiardi, commonly attributed to Correggio, now in the Gallery of Vienna, but well known in copies and in prints. The most celebrated of his altar-pieces is the Santa Margherita, now in the Academy of Bologna. When Guido was asked which he preferred, this picture or the St. Cecilia of Raphael, he exclaimed, "That, the St. Margaret of Parmigiano."[2]

The large picture of the "Vision of St. Jerome," in the National collection, is not a favourable specimen of this master, though characteristic of his taste in form. There is a grand effect in the Madonna and Child, but the restriction as to width in the panel has caused him so to distort the figures of the two saints as to make the composition on the whole exceedingly disagreeable.[3] It was painted in Parmigiano's twenty-fourth year, for Maria Buffalina, to be placed in her chapel in San Salvatore di Lauro, at Città di Castello: he was in the act of giving the last touches to the picture at Rome when the city was stormed by the soldiers of Bourbon, and so absorbed was he in his work, says Padre Affò, that the first intimation the young painter had of this disastrous event was the rush of some soldiers into his painting-room, when exploring the houses for plunder; but their astonishment was even greater than his, and as it happened that the captain of the band was a lover of

[1] Discourse XV.

[2] Affò, "Vita di Francesco Mazzola," Parma, 1784; Lanzi, "Storia Pittorica," &c.

[3] It is engraved by Giulio Bonasone.

MOSES BREAKING THE TABLES OF THE LAW. (PARMIGIANO.)

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art, he compelled his men to respect the painter and his property, and was contented with the present of some pen-and-ink sketches and other drawings for himself. The picture was placed, for better security, in the monastery of Santa Maria della Pace, whence it was subsequently moved to Città di Castello.[1]

The mannerism observable in the figures of this picture is characteristic of Parmigiano generally: he imitated the peculiarities of Correggio, and they became in him so exaggerated and prominent as to constitute the characteristic defects of a manner. Foreshortening and soft gradated roundness of form, mere accessories with Correggio, became important or even paramount ends with Parmigiano; he endeavoured further to combine the forms of Michelangelo and Raphael with his own peculiarities of manner, but his elongated necks and limbs rendered such a result impossible.

Girolamo Mazzola, a good colourist, was still living at Parma in 1580; he was the cousin of Parmigiano; he executed several works in the Steccata, and was employed about 1560 to complete the frescoes there left unfinished by Michelangelo Anselmi, who had been engaged by the monks to continue a portion of Parmigiano's neglected work.

Michelangelo Anselmi, a native of Lucca, where he was born in 1491, is called also Michelangelo da Siena, because he studied under Bazzi there; but his family was of Parma. When Correggio was commissioned in 1522 to paint the cupola and choir of the cathedral of that city, the chapels were given to Parmigiano, Rondani, and Anselmi, which shows that the last was held in great estimation at Parma. He was an enthusiastic admirer and follower of Correggio, though his senior in years. He executed many works in the churches of Parma, of which Lanzi has singled out as the most graceful and nearest to the style of Correggio, a Madonna with St. John the Baptist and St. Stephen adoring, in the church of San Stefano: there is a picture of this subject in the Louvre, but of no great merit. Anselmi was weak in composition, yet large and full in his forms, studied in his heads, and gay in his colouring: he was fond of red, of which he introduced various tints in the same picture. He died at Parma in 1554.

Francesco Maria Rondani, of Parma, was an imitator of Correggio, and his assistant in the cupola of San Giovanni Evangelista: he was a distinguished painter as early as 1522, but was already dead in 1548.[2]

Lelio Orsi, called Lelio da Novellara, was born at Reggio in

[1] Affò, "Vita," &c. p. 61.

[2] Affò, "Il Parmigiano Servitor di Piazza," p. 29.

by his friends to have been wholly by the hand of Giorgione. And Vasari tells us that some of the portraits of Titian executed at this time are hardly to be distinguished from those of Giorgione. Fra Sebastiano del Piombo was the scholar of Giorgione. The small picture of Gaston de Foix, or Knight in Armour, the study of the figure of San Liberale in the altar-piece by Giorgione at Castelfranco, now in the National Gallery, is a fine specimen of Venetian objective painting.

TITIANO VECELLIO,[1] commonly called TITIAN, was born at Capo del Cadore, in the Venetian state, in 1477. He studied successively with Gentile and Giovanni Bellini, but he remained only a very short time with Gentile. In 1512, owing perhaps to the great age of Giovanni, Titian was employed to complete his unfinished works in the Sala del Gran Consiglio. The Senate were so well satisfied with the manner in which he executed this task, that they conferred upon him the office of La Sanseria, with a salary of 120 crowns, by which he was obliged to paint for eight crowns the portrait of every Doge created in his time, to be placed in the palace of St. Mark. He accordingly painted by virtue of this place the portraits of five Doges; he lived to see two others, but he was too infirm to paint their portraits. About 1515-16 he painted the Tribute Money in the Dresden Gallery, and the Bacchus and Ariadne, which is now in the National Gallery; and in 1516 he produced his great masterpiece, the Assumption of the Virgin, now in the Academy of Venice: it was originally painted for the high altar of the church of Santa Maria Gloriosa de' Frari. This is one of the finest pictures in the world; it is of very large dimensions, the figures being larger than life. The Virgin ascends surrounded by angels into the presence of the Creator, who, attended by angels, is seen in the uppermost part of the picture: below are the assembled Apostles indicating by their attitudes various degrees of admiration and astonishment. The St. Peter Martyr, another of Titian's masterpieces, was painted in 1528, twelve years later than the Assumption. Others of his most celebrated works are the Entombment of Christ, in the Louvre at Paris,[2] and the Martyrdom of San Lorenzo, at Madrid, of which there is a repetition in the church of the Jesuits at Venice. This picture also is one of the finest productions of modern art.[3] The "San Sebastiano," in the Vatican, is a less successful work, though of high repute.

In portraits and pictures of a cabinet size, by Titian, the Belvedere Gallery at Vienna is very rich: among many are conspicuous,

[1] He signed Titiano Vecellio, Titianus, and Ticianus; and sometimes Titianus Eques Cæs. The modern Italians write Tiziano.

[2] There is a very remarkable etching and engraving of this picture by John Le Marc.

[3] Engraved by C. Cort.

"SAN SEBASTIANO." (By Titian. In the Vatican.)

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the portrait of Vesalius; Benedetto Varchi; his own portrait; his physician, Il Parma; Isabella d'Este; a half-naked girl (No. 35); a Madonna and Child (No. 41); and the Madonna and Child, with St. John, Joseph and Zacharias, a fine early masterpiece.[1]

In 1530 Titian was invited to Bologna, by the Emperor Charles V., who sat to him there for his portrait: from Bologna he went to Mantua, with the Duke Federigo Gonzaga, for whom he executed several commissions. In 1532 he returned to Bologna, and painted a second portrait of the Emperor, whom he is supposed to have accompanied this year into Spain, and remained there some months, during which time he painted several excellent works. He appears to have left Spain in May, 1533, when Charles started on his expedition to Africa; but before he left, the Emperor created the painter Count Palatine of the empire, and Knight of the Order of St. Iago. The patent of nobility was dated at Barcelona, May 10, 1533. Charles granted Titian a pension of 400 crowns, which was continued by his son Philip II.[1]

In 1545-46 Titian visited Rome, and painted a second portrait of Paul III.: he had already painted him at Bologna two years before. In the second picture he introduced the portraits of the Cardinal, and the Duke Ottavio, Farnese. Michelangelo and Vasari visited Titian together, while he was engaged in the Belvedere on a picture of Danaë; and Michelangelo praised the picture very much, according to Vasari, but remarked afterwards that it was a pity the Venetian painters had not a better mode of study, that they were not early disciplined in drawing; adding, that if Titian had been as much assisted by art as he was by nature, nothing could have surpassed him. According to the same writer Titian was offered the leaden seals by the Pope, after the death of Sebastian del Piombo in 1547; an honour, however, which the Venetian painter declined, as it involved his living in Rome.

In 1566 Vasari visited Titian at Venice; and although he was then eighty-nine years of age, Vasari found him still busy with his pencil, and derived great pleasure from his conversation. Titian, however, survived still ten years; he died of the plague, August 27th, 1576, almost one hundred years of age.[2] His son Orazio, an excellent portrait painter, died at the same time, of the same complaint.

Orazio was his second son, and was born about 1527. Titian had three children by his wife Cecilia, who died in the summer of

[1] Ridolfi, "Vite de' Pittori," &c., has 1553: Cean Bermudez, in his "Diccionario Historico de los mas Illustres Profesores de las Bellas Artes en Espana," has assumed that this must be a misprint for 1535. But the right date, 1533 is given by Cadorin, "Dello Amore ai Veneziani di Tiziano Vecellio," Venice, 1833.

[2] Cadorin, *l. l.*; Ticozzi's "Vite dei Pittori Vecelli di Cadore," is inaccurate.

1530, not long after the birth of his daughter Lavinia, whom Titian has frequently painted. Lavinia married in 1547 Cornelio Scarcinelli, and died in 1560 in bringing her sixth child into the world. These two were the painter's favourites; his eldest son, Pomponio Vecellio, born in 1525, was brought up to the priesthood, and was a great scoundrel: he wasted his patrimony and led a scandalous life, but was still living in 1594.

Titian's reputed mistress, Violante, is said to have been the beautiful daughter of the elder Palma, but this can scarcely have been during Palma's lifetime, and it is not likely to have been the case after the death of Titian's wife. Palma's Violante was in her prime about 1520, before Titian's marriage. It was about this time that her father painted those beautiful pictures of her and her sisters, which are now among the chief attractions of the galleries of Vienna and Dresden. Even in the height of the convivial life of Aretin, Sansovino, and Titian, 1540–50, Palma's Violante was already a middle-aged woman. Indeed, Ridolfi tells us that Titian's Violante was introduced into one of the Bacchanals, which he painted, in 1516, at Ferrara, but he does not hint even that she was Palma's daughter, who was then but a girl.

Titian is one of the many masters now well represented in our National Gallery: we have examples of his three periods,—youth, maturity, and age. The Bacchus and Ariadne, painted in 1516, is a fine example of the first period, and is considered by some judges unsurpassed by any other of his works: colour, form, and composition are all admirable in the figures and in the landscape; and though the letter of the old classical myth is disregarded, the picture does ample justice to its spirit. The most fascinating quality for painters in this picture is its colouring, which is exceedingly rich and transparent. The Portrait of Ariosto, probably painted in 1516, and the picture of the "Virgin and Child with St. Catherine," are likewise excellent examples of his earlier and more careful period; the latter is very similar in quality of colour to the Bacchus and Ariadne: it is signed TICIAN, and there are apparent remains of a date partly obliterated; it was possibly painted in Spain in 1533. The Ariosto portrait is like a gem in its brilliant beauty, and shows what may be made of a portrait when a fine subject is submitted to a great master like Titian, who in this picture seems to have surpassed himself. Of works of his maturity there are three adequate specimens,—the "Venus and Adonis," or "Cephalus and Procris," as it was formerly called; "Christ in the Garden;" the "Music Party;" and the "Rape of Ganymede," unless this should prove to be the work of his able scholar Damiano Mazza. It corresponds with the description of a picture mentioned by Ridolfi originally on a ceiling in the Casa Sonica at Padua, painted by Mazza,

and, by common repute, attributed to Titian, and as such sent elsewhere.[1] Of the last period is the "Tribute Money," formerly in the collection of Marshal Soult, in which it would be difficult to find perhaps a single merit beyond a certain richness of colour which Titian could scarcely have missed at any time: this is, however, an inferior example of his inferior works.

Orazio Vecellio accompanied his father to Rome, and he assisted him in many of his works: some of this painter's portraits are said to be attributed to Titian.

Francesco Vecellio, the brother of Titian, was likewise a good painter, but he forsook the art in later life for the pursuit of a merchant, as it is said, at the advice of Titian, who is reputed to have been jealous of him. Francesco died in 1560, aged seventy-five. At Cadore, in the church of San Vito, is a fine altar-piece by Francesco, signed F. V. P. MDXXIV.

Much has been said by the Florentines, and some recent critics of different schools, in disparagement of the drawing of Titian; yet, as far as regards propriety of design, there can be no comparison between the earlier and best works of Titian and those of the *anatomical* school of Florence of the sixteenth century. In the works of Titian there is no ostentation of any kind, no artifice whatever. In his earliest works he rivals the best of the Dutch painters in finish, as in the *Cristo della Moneta*, or Tribute-money, at Dresden. In composition, in design, in chiaroscuro, in colouring, Titian sought only truth, and that according to his own perception of it. It is generally allowed that for the pictorial imitation of nature, without any addition or selection, Titian has surpassed all the other great painters of Italy; but in invention, composition, and design, he was very inferior to many of the great masters of Rome and Florence; yet in design he has had no superior in the Venetian school. His works are purely historical, or simple pictures of recorded facts: and he is said to have always painted from nature. It is in colouring that Titian is pre-eminent: the same grandeur of colour and effect characterize everything that he painted, whether in the figure, in the landscape, in the draperies, or in other accessories. He was, however, in nothing ideal; the scrupulous fidelity with which he represented natural appearances necessarily precluded this quality from his works; but in composition, though generally simple, he was often grand: in colour, local and absolute, he is allowed to have surpassed all other painters; in landscape few have surpassed him; in portrait few have equalled him,—and there is no finer specimen of his style in this respect than the picture of himself and the Senator, at Windsor, formerly supposed to be

[1] Ridolfi, i. p. 290; Moschini, "Della Pittura in Padova," 1826, p. 69.

Titian and Aretino. The Gallery "Ariosto" is also an admirable example of portrait painting. Ariosto was the personal friend of Titian; they became acquainted at the court of Alfonso I., of Ferrara, in 1516. The poet has celebrated the painter's powers in the *Orlando Furioso*:—

> Bastiano, Rafael, Tizian ch' onora
> Non men Cadore, che quei Venezia e Urbino.
>
> C. xxxiii. s. 2.

Titian excelled greatly in painting women and children; his numerous Venuses, as his naked women are generally called, are well known: one of the finest of them is the celebrated Dresden Venus.

The principal scholars and imitators of Titian were Paris Bordone, Girolamo di Tiziano, and Bonifazio da Verona, called by Vasari, Bonifazio Veneziano.

PARIS BORDONE, of a noble family of Treviso, was an imitator of Giorgione; he studied only a short time with Titian. He obtained great distinction for his female portraits, and was invited to France by Francis I. to paint the ladies of his court. His fair auburn heads are well known for their brilliant pink complexions, and we possess two fine examples in the National Gallery—in the portrait of a Genoese Lady, signed PARIS B. O.; and in the picture of Daphnis and Chloe. His colouring is sometimes exceedingly delicate and beautiful; but he also executed works on a grand scale, coloured with the characteristic vigour and force of the Venetian school, as his great picture, of "The Fisherman presenting the Ring of St. Mark to the Venetian Doge." Paris Bordone died at Venice, January 19th, 1571, aged seventy.

GIROLAMO DANTE, known as Girolamo di Tiziano, was the constant assistant of Titian, and resided in his house; he is therefore comparatively unknown, but he spared Titian much labour in preparing his pictures, and most of the few original compositions painted by him pass probably as the works of his master. It is right, however, that the labours of so useful an assistant should be recorded.

BONIFAZIO DA VERONA (1491–1553), though a scholar and follower of Titian, is generally weak. He never mastered that fulness of form or blending of the colours which was proper to the Venetian school of his own time: he retained much of the simplicity and crudeness of the *quattrocento*. The Venetian Academy possesses many of Bonifazio's pictures, but a certain discrepancy of dates seems to establish the fact that there were two painters of this name whose works are now confounded.

Other distinguished painters of the school were—Francesco Torbido, called Il Moro; Pietro Luzzo, called Zarotto (by Vasari, Morto da Feltro); and Lorenzo Luzzi,—all scholars of Giorgione.

GIOVANNI CARIANO, of Bergamo, was an imitator of Giorgione, and

an excellent portrait painter. His masterpiece is a "Madonna and Saints" in San Gottardo, painted in 1510; he was still living in 1519.

Francesco Torbido, called Il Moro, was a native of Verona, and was still living in 1535. He studied with, and became the assistant of, Liberale, after he left Giorgione; he painted many frescoes at Verona, and executed also some good portraits. He signed himself *Franciscus Turbidus*. His portrait by himself is in the Pinacothek at Munich.

Pietro Luzzo, called Zarotto, a native of Feltre, in the Venetian Alps, is the same, according to Lanzi (who quotes a MS.), as the Morto da Feltro of Vasari. He went young to Rome, but whether before he assisted Giorgione in the Fondaco dei Tedeschi or afterwards is not certain. He was employed on the decorative portions of those frescoes; and he was the reviver, according to Vasari, of the art of painting grotesques and arabesques, in imitation of the ancient decorations of that class, in the grottoes and other ruins about Rome. Morto may have revived the more grotesque style of the *cinquecento* arabesques, such as it was practised by Giulio Romano and others of that time; or he may simply have carried the taste from the north to the south, and given a great impulse to the style. The purer arabesque was common both with the painters and the sculptors of the north of Italy, towards the close of the fifteenth century. The Lombardi of Venice, Baccio Pintelli, and Bramante, were great masters of arabesque, a style fully developed about 1480.[1] Vasari himself observes that though this style was carried to perfection by Giovanni da Udine and others, the chief merit was still due to Morto. As the Fondaco dei Tedeschi was not completed until 1508, it is most probable that Morto's Roman experiences belong to an earlier period, about 1495: he was employed at Florence after he left Rome. He was not only the assistant of Giorgione in his art, but was also his successful rival in love, and carried off his mistress. Some years afterwards Morto became a soldier, and accompanied the Venetian army to Zara in Dalmatia, where he was killed, aged forty-five. As he was still painting in 1519, this may have happened about the year 1520.

Lorenzo Luzzi, or Luzzo, was probably of the same family; he was a skilful painter both in fresco and in oil-colours. He was still painting in 1511.

Calisto da Lodi, the son of Giovanni Piazza, was also a very distinguished scholar of the school of Titian; he excelled particularly as a colourist in fresco, and in this respect he had, according to Lomazzo, no superior. His principal works are at Lodi; others are at Brescia, Codogno, and Milan: they are dated between 1524

[1] See the writer's "Analysis of Ornament."

and 1556. He signed himself *Calixtus Laudensis*, omitting his family name of Piazza.

GIROLAMO DAI LIBRI, so called from the occupation of his father, Francesco, who was a miniature painter, was a native of Verona, where he was born in 1472. Girolamo was himself a distinguished *miniatore*, but he was also a painter of altar-pieces. San Giorgio Maggiore, at Verona, contains a picture signed HIERONYMUS A LIBRIS: he belongs in style to the quattrocento rather than to the cinquecento painters. He died at Verona, July 2nd, 1555. Girolamo's son, Francesco dai Libri the younger, was also a distinguished *miniatore*. GIULIO CLOVIO (1498-1578), considered the prince of Italian illuminators, was the scholar of Girolamo dai Libri: he was born at Grisone, in Croatia, and died in Rome. He is an example of what industry may do without genius or taste; his execution is mannered and his drawing ill-proportioned, but he has his admirers in the lovers of high finish. His Farnese Breviary has been already noticed.[1]

Together with Girolamo dai Libri, Vasari notices FRANCESCO MORONE, also a Veronese, who was born in 1474: they painted together in Santa Maria in Organo. Francesco's works are rich in colour and tasteful in their forms, but his style likewise is alloyed by the primness of the quattrocentismo. We have a good specimen, a Madonna and Child, in the National Gallery: a very similar Madonna is in the Berlin Gallery, signed FRANCISCUS MORONUS, PINXIT. He died at Verona on the 16th of May, 1529.

GIAN ANTONIO LICINIO, the scholar of Pelegrino da San Daniello, called from his birthplace PORDENONE,[2] and also Cuticelli and di Regillo, was the contemporary of Titian; he painted in a similar style to Giorgione, but with greater force of light and shade. Pordenone is one of the most distinguished of the Venetian fresco-painters: he died at Ferrara in 1539, aged fifty-six.

Of GIROLAMO DA TREVISO (1497-1544), we have the master-piece in the National Gallery—the "Virgin and Child enthroned," from the Boccaferri Chapel in San Domenico, in Bologna, signed *Ieronimus Trevisius P.* He had settled in Genoa, but finding the rivalry of Pierino del Vaga too strong for him, he gave up painting and came to England, where he entered the service of Henry VIII., as architect and engineer; he was killed by a cannon ball when acting in the latter capacity, near Boulogne, in his forty-seventh year only.[3] Treviso possessed two other good painters of this period, and of the school of Titian—Lodovico Fiumicelli, and Francesco Dominici.

Bergamo had other great painters—JACOPO PALMA, called IL

[1] Page 92.

[2] He has signed his name Antonius Portunaensis, and De Portunaonis.

[3] Federici, "Memorie Trevigiane," &c. 1803.

Vecchio, the friend and companion of Lotto. He was born at Serinalta, near Bergamo, about 1475, and painted already in 1500. From being a follower of Bellini he became an imitator of Titian and of Giorgione in Venice. He excelled in pictures of the Virgin, and in figures of Saints, for which his own daughters are said to have been the models; one especially, Violante, was a favourite subject with him. She was the model of Saint Barbara in the church of Santa Maria Formosa, at Venice. His colouring is rich and warm, but somewhat yellow in the flesh, and he was an excellent portrait-painter, especially of women; his heads are generally very carefully finished, the hair being most admirable. Palma was living in 1521, and according to Vasari he died aged forty-eight. He is called Il Vecchio to distinguish him from his great-nephew of the same name, with whom he is sometimes confounded. His masterpiece is the St. Barbara with other Saints, in Santa Maria Formosa, mentioned above: a so-called Venus, in the Dresden Gallery, is also a noble picture. Dresden possesses a charming picture by him, known as the "Three Graces," his own daughters; and the Belvedere Gallery at Vienna possesses, among other fine things, a female portrait of exquisite beauty; indeed, a divine picture, if such an expression is now admissible; it was painted, probably, from his daughter Violante.[1]

Alessandro Bonvicino, known as Il Moretto da Brescia, where he was born at the close of the fifteenth century, was one of the greatest masters of the school out of Venice, and one of the best painters of his time. He was a scholar of Titian; after having learnt the rudiments of his art from Fioravante Ferramola, a painter of Brescia; but he became eventually an imitator of the style of Raphael. His works range from 1524 to 1556;[2] the year of his death, like that of his birth, is unknown. Moretto was great in fresco and in oil; in the former method is a fine series of works in the Martinengo Villa at Novarino, near Brescia; and of his grand altar-pieces several are still preserved at Brescia, and in the public galleries of Europe. Our own Gallery possesses a noble work for its class; there is, perhaps, no finer group of Saints than St. Bernardino and his four companions, in the lower part of this picture. In the Gallery of Vienna is a celebrated picture of St. Justina, by Moretto, which was long attributed to Pordenone; it is engraved as his by Rahl. His name of Moretto seems to have been adopted by the painter himself; in Santa Maria della Pietà, at Venice, is a picture signed *Alex. Morettus Brix. F.* 1548. He was the master of the portrait-painter Moroni, and he was himself

[1] No. 9 of the 2nd Room, Venetian School. In Engert's Catalogue, 1860.

[2] Brognoli, "Nuova Guida per la città di Brescia," 1826; Moschini, "Guida di Venezia;" Kunstblatt, 1844, p. 160.

distinguished in the same department of the art; the picture of the Count Sciarra Martinengo, in the National collection, is a good example, though somewhat hard, and the general effect has been disregarded by the painter in his anxiety to accurately represent the individual details introduced. Moretto's pupil, Moroni, with equal attention to detail, achieved a greater unity of general effect.

Another great painter of Brescia, and the rival of Moretto, was Girolamo Rumani, or Romani, commonly called IL ROMANINO; he was born at Brescia about 1480, and was the scholar of Stefano Rizzi. His pictures range from 1502 to 1541, and an "Ecce Homo" by him in the cathedral of Cremona is signed HIER. RUMAN. BRIX.; that is, *Hieronymus Rumanus, Brixianus.* The great altar-piece of the "Nativity," in the National Gallery, originally executed in 1525 for the high altar of Sant' Alessandro at Brescia, is mentioned by Brognoli as one of Romanino's master-pieces; he particularly notices the excellence of the figure of the titular Saint' Alexander, which is much in the style of Giorgione. Romanino was freer in his execution and richer in colour than Moretto, but was less choice and less dignified in his forms.[1] Campori[2] gives 1566 as the date of Romanino's death, without however citing any document; but he mentions a contract for an oil picture for the Benedictine monastery of San Pietro, in Modena, dated the 15th December, 1557, and for which the painter was to receive forty scudi.

GIAMBATTISTA MORONI (1510-78) was born at Albino, near Bergamo; he studied under Il Moretto, and with perhaps the single exception of Titian, was the most distinguished portrait-painter of his time. Titian is said to have recommended the Bergamaschi who went to him for their portraits, to go to their own Moroni, if they were desirous of having faithful pictures of themselves. The Duke of Sutherland possesses at Stafford House an admirable portrait of Ercole Tasso, a Jesuit, by Moroni, sometimes called Titian's schoolmaster; and the National Gallery possesses a companion to it: the portrait of a tailor, which has been long celebrated as the *Tagliapanni:* both pictures were together in the Grimani palace at Venice in the time of Boschini, who notices them in high terms in the *Carta Del Navegar Pittoresco.*

There are still three great painters, or families of painters, of this school to be noticed—Jacopo Bassano, Tintoretto, and Paul Veronese.

JACOPO DA PONTE, commonly called IL BASSANO, from his birthplace, was perhaps the earliest of the Italian *genre* painters. He treated all subjects as familiar scenes of his own time; he excelled

[1] Chizzola, "Pitture e Sculture di Brescia," 1760; Brognoli, "Nuova Guida," &c.; National Gallery Catalogue.

[2] "Gli Artisti negli stati Estensi," Modena, 1855, p. 410.

in painting landscape and animals, and introduced the latter into his works on all occasions when admissible, even with or without propriety, and he was often very careless in his execution. The above is, however, strictly the character of his later works only; some of his best and earliest differ little from the works of other painters of the Venetian school: they are all excellent in colour, and in light and shade. The Good Samaritan, in the National Gallery, is an excellent example. It is his later productions only that are chiefly distinguished for their accessories, which render them more pictures of domestic or ordinary life than any preceding works; they do not belong to a particular class, but in some degree to every class, whence his pictures may be termed *Genre*-pictures, that is, of a *kind* which, for want of a definite character, cannot be definitely described. It has already been observed that this style of painting had its votaries also among the Greeks; Pyreicus being the most distinguished of the class.[1] Jacopo died at Bassano Feb. 13th, 1592, aged eighty-two. He had four sons, all of whom he brought up as painters. These were Francesco, Giambattista, Leandro, and Girolamo Bassano. FRANCESCO, the eldest, but second of the name (for Jacopo's father, Francesco da Ponte, was a scholar of John Bellini), was the most distinguished; he was born in 1550, and died July 4th, 1592, when in a fever he threw himself from a window, and was killed. GIAMBATTISTA (1553-1613) and GIROLAMO (1560-1622) chiefly copied or imitated the works of their father. LEANDRO, the third son (1558-1623), was a good portrait-painter, but by no means equal to his father in that respect: he completed some of the works left unfinished through the untimely death of his brother Francesco. They used Bassano as a surname.

One of the chief attractions of old Bassano's works is their facility and mastery of touch; but both he and his school had the bad habit of concealing hands and feet, a practice equally to be deprecated, whether arising from incapacity, indifference, or idleness.[2]

JACOPO ROBUSTI, called TINTORETTO from the trade of his father, who was a dyer (Tintore), was born at Venice in 1512, and was placed by his parents with Titian. He remained, however, only ten days with this great painter, who is said to have sent him home on account of jealousy for his great abilities, which even in that short time had sufficiently evinced themselves to excite the jealousy of an already renowned master. Tintoretto distinguished himself very early both in fresco and in oil; but his most celebrated pro-

[1] The Greek term Ryparography has been already explained. The French term "Peintre du genre bas," implies also a certain inferiority of aim, but a green-picture need not necessarily be low in its subject; yet it must be a picture of some familiar object, or ordinary custom or incident. See ch. vii. p. 59.

[2] Ridolfi; Verci, "Notizie intorno alla Vita e alle Opere de' Pittori, Scultori, ed Intagliatori della città di Bassano."

ductions are his oil pictures: among these the Miracolo dello Schiavo holds the first place. In this picture St. Mark delivers a Venetian, who had become a Turkish slave, from the punishment ordered him by his master, by rendering him invulnerable, so that various instruments of torture are broken on his body without hurting him.[1] The picture is now in the Academy at Venice; it was painted in 1549 for the brotherhood of St. Mark; and though at first the worthy friars made some difficulty about the price, they were afterwards, on account of the great praise the picture elicited, very glad to have three other pictures honouring their saint, at the painter's own price: these pictures are still in the Scuola di San Marco at Venice, where the other originally was. Pietro da Cortona is reported to have said that if he lived in Venice he would never pass a holiday without visiting these four pictures by Tintoretto: he admired chiefly the drawing. The pictures he painted for the Scuola di San Rocco are likewise among his most celebrated works: the famous Crucifixion, by engraving which Agostino Carracci so much delighted the old painter, is one of these pictures. Tintoretto embraced Agostino, and insisted upon being allowed to stand godfather to his son Antonio, who was born at that time at Venice, 1589.[2]

The two pictures above mentioned, and the Marriage at Cana in the church of Santa Maria della Salute at Venice, are said to be the only works on which Tintoretto wrote his name.[3] He was so rapid a painter, that he was called Il Furioso by his contemporaries: Sebastian del Piombo used to say that Tintoretto could paint as much in two days as he could in two years. His great picture of Paradise, fixed to the ceiling of the library in the ducal palace at Venice, is the largest oil-painting in the world. It is on canvas, and was commenced in several pieces in the Scuola della Misericordia, but was finished in its place. He was assisted in it by his son, Domenico Robusti, who was born in 1562. This picture measures 74 feet by 34, and contains a surprising number of figures; but its great size is its chief distinction.

Though a rapid painter, Tintoretto was generally as careless as rapid; and many of his works rival the pictures of Giuseppe Crespi in coarseness of handling, and yet want that painter's skill and judgment. Some of his earliest works, however, are very carefully finished; but they are few. On the other hand, some of his largest pictures are merely dead-coloured, and many were evidently painted off without the slightest previous preparation. The great Crucifixion, at Schleissheim, now a wreck, is an example of Tinto-

[1] There is a print of the Miracolo dello Schiavo, by J. Matham.

[2] Malvasia, "Felsina Pittrice."

[3] The Marriage at Cana has been engraved by Volpato and by Fialletti.

retto's worst work, painted with his iron pencil. The Venetians used to say he had three pencils, one of gold, one of silver, and a third of iron: it is a pity he did not use his golden pencil oftener. In form and colouring Tintoretto is also unlike the generality of the Venetian painters: he professed to draw like Michelangelo and to colour like Titian. He is said to have written the following words on the wall of his studio—

"Il disegno di Michelangelo, e 'l colorito di Tiziano."

His works, however, show neither the one nor the other. In design he was certainly muscular, but often lean and incorrect: in colouring he was heavy and cold. When he was once asked which were the prettiest colours, he answered, "Black and white." His pictures exemplify this taste: they are, some of them, merely light and dark, not disposed scientifically or harmoniously, but alternately and capriciously: shade predominates perhaps in all his works. In portraits, however, he is often very grand; he certainly had some grand subjects, and the old Venetian costume was advantageous for the painter. The "St. George," in our Gallery, is a fine sketch.

Tintoretto always kept up his rivalry with Titian; and Aretin seems to have shared in the animosity of Titian, until a ludicrous incident put an apparent stop to it. Aretin was previously in the habit of occasionally abusing Tintoretto. The painter one day meeting the poet, asked him to go and sit for his picture, to which Aretin assented; but he had no sooner seated himself in the painter's studio than Tintoretto pulled out a pistol, with great violence, from underneath his vest, and approached him with it in his hand; but Aretin jumping up in a great fright, called out, "Jacopo, what are you about?" "Oh, don't alarm yourself," said the other, "I am only going to take your measure," and suiting the action to his words, he said, "You are just two pistols and a half." "What a mountebank you are!" observed Aretin; "you are always up to some frolic." From this time, however, the poet was more guarded in what he said of the painter, and the two became better friends. Tintoretto died at Venice in 1594, aged 82.[1] His daughter, Marietta, was an elegant portrait-painter and musician: she died in 1590, aged only thirty years. Domenico Robusti (1562-1637) caught some of the fire of his father's manner, and was likewise very successful as a portrait-painter.

Paolo Caliari, or Cagliari, commonly called Paolo Veronese, was born at Verona in 1528. The general principles of the Venetian school are more effectively developed in the works of this

[1] Ridolfi, "Le Maraviglie dell' Arte," or "Vite de' Pittori," &c.; Zanetti, "Della Pittura Veneziana." The reader will find an account of the life and works of this painter in the author's article Tintoretto in the "Penny Cyclopædia."

painter than in any other; they may be truly designated magnificent. Splendour of effect appears to have been the chief *end* of his efforts: and though in the principles of his colouring he is identical with Titian and the other great masters of Venice, he may be said, through the peculiar magnificence of his works, to have established a style of his own. The pictures of Paul Veronese are distinguished by crowds of people arrayed with all the pomp and splendour that the imagination can conceive or colours accomplish; in his backgrounds are piles of architecture of a vastness and richness without a parallel in reality; these, however, are said to have been painted by his brother Benedetto Caliari. The frescoes of the Stanze of the Vatican, or the ceiling of the Capella Sistina, appear more easy of attainment than the wonderful works of this great painter. The art of the Roman frescoes, from its evident principles, points itself to the way to its attainment; but the magic creations of Paul Veronese only dazzle the mind by their splendour, and leave no other impression than that of a gorgeous dream.

There is, perhaps, not a better example of this painter's style than the Marriage at Cana, in the Louvre at Paris. This great work, measuring nearly thirty-three feet in width and about twenty-two in height, contains about one hundred and twenty heads and figures, many being portraits of some of the most distinguished people of the painter's time, not omitting the painters. The famous Pisani picture in the National Gallery, "The Family of Darius at the feet of Alexander,"[1] is better painted, and contains some of the finest efforts of Paul's pencil, but it is far inferior to the great Louvre picture in effect: our picture is indeed little more than one-sixth of the size of the Paris picture.[2]

We are, however, fortunate in possessing one of the great masterpieces of Paul Veronese, who is one of many renowned painters well represented in our National collection. Of the four examples of him in the Gallery, not one is an ordinary picture, and the "Consecration of St. Nicolas" is a capital illustration of his very best method of colouring. As regards the Pisani picture, if we look upon it as a "Family Portrait," it is a monument of the genius

[1] Purchased from Count Vittore Pisani at Venice, in 1857, for £13,650.

[2] More exact measures of these two great pictures are—the "Nozze di Cana," according to the catalogues, 21 ft. 10 in. high, by 32 ft. 5 in. wide; the "Family of Darius," 7 ft. 8½ in. high, by 15 ft. 6½ in. wide. The "Nozze," I think, hangs too high in the Salon Carre, which is also too narrow to show the picture to full advantage: this room, though wide compared with the long gallery, is, according to plans published in 1837, only 9 metres by 12, or about 30 ft. wide by 40 long: the long gallery is only 6 metres wide, or less than 20 ft., while its length is 220 metres, or about 720 feet; but not quite the whole length is hung with pictures. The Salon Carré is therefore the same width as the new Italian room in the National Gallery, and about 35 ft. shorter, according to the plans referred to.

of Paul Veronese, exceeding everything in modern art. As a gorgeous painting it equals the famous "Rape of Europa," in the Ducal Palace at Venice, and in effect yields only to the stupendous "Nozze di Cana" in the Louvre. Paolo Veronese was the real master of Rubens. His works, however, have their defects: he was, as Algarotti observes, careless in design, and in costume extremely licentious; but these faults are completely concealed by the absorbing magnificence of his colouring, which, added to his noble fancy and inexhaustible invention, render his defects as a grain of sand in the balance. Paolo Veronese died at Verona in 1588. Before concluding our observations on the painting of Venice of this period, we may quote the remarks of Sir Joshua Reynolds,[1] on these Venetian painters, and Venetian colouring generally: "However great the difference is between the composition of the Venetian and the rest of the Italian schools, there is full as great a disparity in the effect of their pictures as produced by colours. And though in this respect the Venetians must be allowed extraordinary skill, yet even that skill, as they have employed it, will but ill correspond with the great style. Their colouring is not only too brilliant, but, I will venture to say, too harmonious,[2] to produce that solidity, steadiness, and simplicity of effect which heroic subjects require, and which simple or grave colours only can give to a work. That they are to be cautiously studied by those who are ambitious of treading the great walk of history is confirmed, if it wants confirmation, by the greatest of all authorities, Michelangelo. This wonderful man, after having seen a picture by Titian,[3] told Vasari, who accompanied him, 'that he liked much his colouring and manner;' but then he added, 'that it was a pity the Venetian painters did not learn to draw correctly in their early youth, and adopt a better *method of study*.'[4]

"By this it appears, that the principal attention of the Venetian painters, in the opinion of Michelangelo, seemed to be engrossed by the study of colours to the neglect of the *ideal beauty of form* or propriety of expression. But if general censure was given to that school from the sight of a picture of Titian,[5] how much more heavily and more justly would the censure fall on Paolo Veronese, and more especially on Tintoret! And here I cannot avoid citing

[1] Discourse IV.

[2] This appears to be a wrong position; there can be nothing prejudicial in harmony; grave or sombre colours may be as harmonious as gay colours.

[3] The Danaë, already noticed in this chapter.

[4] Vasari, "Vita di Tiziano."

[5] Michelangelo may have spoken partly from his acquaintance with Sebastiano del Piombo and his mode of painting; he also was a Venetian painter. Michelangelo must have referred to other Venetian works, or he could not have imputed to the whole school defects which he had observed only in one master.

Vasari's opinion of the style and manner of Tintoret: 'Of all the extraordinary geniuses,' says he, 'that have practised the art of painting; for wild, capricious, extravagant, and fantastical inventions—for furious impetuosity, and boldness in the execution of his work—there is none like Tintoret; his strange whimsies are even beyond extravagance, and his works seem to be produced rather by chance than in consequence of any previous design, as if he wanted to convince the world that the art was a trifle, and of the most easy attainment. For my own part, when I speak of the Venetian painters, I wish to be understood to mean Paolo Veronese and Tintoret, to the exclusion of Titian; for, though his style is not so pure as that of many other of the Italian schools, yet there is a sort of senatorial dignity about him which, however awkward in his imitators, seems to become him exceedingly. His portraits alone, from the nobleness and simplicity of character which he always gave them, will entitle him to the greatest respect, as he undoubtedly stands in the first rank in this branch of art. It is not with Titian, but with the seducing qualities of the two former, that I could wish to caution you against being too much captivated. These are the persons who may be said to have exhausted all the powers of florid eloquence to debauch the young and inexperienced, and have, without doubt, been the cause of turning off the attention of the connoisseur and of the patron of art, as well as that of the painter, from those higher excellences of which the art is capable, and which ought to be required in every considerable production. By them and their imitators, a style merely ornamental has been disseminated throughout all Europe. Rubens carried it to Flanders, Vouet to France, and Luca Giordano to Spain and Naples."

Of the assistants and scholars of Paolo, among the most distinguished were his brother Benedetto, and his son Carlo Caliari, called Carletto. Gabriele Caliari, likewise the son of Paolo, was also a painter; but the most eminent of all his followers was Battista Zelotti. Benedetto Caliari, and Carlo Caliari the son of Paolo, are known as the *heirs* of Paul Veronese. They completed his unfinished works, and commonly signed themselves Gli Eredi di Paolo Veronese, or Heredes Pauli Caliari Veronensis. In Vienna is an Adoration of the Shepherds, signed Hae. Pa. li Ve. is Fa. Benedetto, whose speciality was architecture, was the principal painter of the magnificent architectural backgrounds which enrich many of Paolo's pictures. He died in 1598, aged sixty. Carlo, commonly called Carletto, the better painter of the two, preceded his uncle to the grave. He died still very young, aged only twenty-four, in 1596. He had studied under old Bassano, as well as his father, and acquired somewhat of the

execution of that painter; but Zanetti mentions a few pictures by Carlo which are so like his father's as to be easily mistaken for them. Gabriele, though a painter for some time, forsook the arts for commerce, and it seems was not one of the "Eredi" of Paolo. There is no work by him known. He died in 1631, aged sixty-three. BATTISTA ZELOTTI of Verona (about 1532–92) is called Battista da Verona by Vasari, who states also that he studied with Titian. He was the fellow-pupil of Paolo Veronese in the school of Badile, and was for some time his assistant, and quite his equal as a fresco-painter. Battista is by some considered to have been superior to Paolo in the warmth of his colour and in the correctness of his drawing. His reputation is less than he deserves, as his works were executed for the most part for obscure provincial towns or for private families. His oil-pictures, however, have been frequently taken for those of his great rival. The pictures by Zelotti in the Sala del Consiglio de' Dieci, in the Ducal Palace at Venice, were engraved as Paolo's by Valentine Le Febre. His "Presentation of the Infant Christ in the Temple," in the Gallery of Berlin, is completely in the style and manner of Paolo Veronese. Zelotti was, however, less graceful and less effective than Paolo. Zelotti's principal work is the series commemorating the history of the Obizzi family, in the former villa of the count of that name at Cataio, painted in 1570.[1] Other great painters of Verona, were Paolo Morando, who died young; Battista D'Angelo, called Del Moro; Domenico Riccio, called Brusasorci; and Paolo Farinato, surnamed degli Uberti.

An interesting picture by Morando, one of the earliest of the good Veronese painters, has been recently added to the National Gallery, the "San Rocco," formerly in the Church of Santa Maria della Scala at Verona, where it was seen by Vasari, who has noticed it. The saint is looking up at an angel, above; at his feet is a little dog: the picture, executed in a fine Cinquecento taste, is signed PAULUS MORĀDUS, V. P: and was originally dated MDXVIII., but the last five figures have been obliterated. PAOLO MORANDO, sometimes called, after his father, CAVAZZOLA, was born in Verona apparently in 1484, and died there, August 13th, 1522, aged 37.[2]

BATTISTA D'ANGELO, still living in 1568, was called DEL MORO from having married Il Moro's daughter. He studied in her father's school. Battista painted in competition with Paul Veronese in the cathedral of Mantua; and there are good works by him in the churches of Venice and Verona. Marco del Moro, his son, and Giulio, his brother, were his assistants. Del Moro painted

[1] Ridolfi; Zanetti; Lanzi; and Dal Pozzo, "Pittori Veronesi," &c.

[2] See Da Persico "Descrizione di Verona" &c., 1820, 1. 227; and the National Gallery Catalogue, 39th Edition, 1864.

also miniatures, and was an engraver. His family adopted Moro as a surname. Giulio inscribed a statue in San Salvatore in Venice—*Julius Maurus Veronensis, Sculptor, Pictor, et Architectus, f.*

DOMENICO RICCIO (1494-1567), nicknamed BRUSASORCI from the circumstance of his father having invented a rat-trap, has been called the Titian of Verona. There are still great works by him at Verona: as the frescoes of the Palazzò de' Murari, a mythological series; the Cavalcade of Clement VII. and Charles V., at Bologna, in 1530, in the Ridolfi Palace; and the Saint Mark in the church of the Padri Agostiniani. Like the Venetians generally, he devoted more attention to ancient mythology and civil history than to the hackneyed traditions of the Church.

PAOLO FARINATO (1526-1606) must be accounted among the great ornamental painters. Some of his works are worthy of Paul Veronese himself. He was the scholar of Niccolo Giolfino, and a student of the works of Titian and Giorgione. His pictures are bold, vigorous, and tasteful: a "Pagan Sacrifice" at Vienna is a magnificent picture. His master-piece is considered the "Miracle of the Loaves and Fishes," in the church of San Giorgio at Verona, which was painted in his old age. It is a composition of many figures, containing several fine groups of women and children, among which he has introduced portraits of his own family, and is inscribed, MDCIV. PAULUS FARINATUS DE UBERTIO FECIT AETATIS SUÆ LXXIX. Farinato and his wife died on the same day. No doubt many works painted by Paolo Farinato now pass as pictures of Paolo Veronese.

Before proceeding with the history of the decline of Painting in Italy, it is necessary to give some account of the progress of the art in Transalpine Europe, where, as we have seen, it had likewise advanced to a high degree of development in many respects at a very early period; and as it appears independently of the revived art of Italy.

BOOK V.

TRANSALPINE ART. DETERIORATION OF PAINTING IN ITALY THROUGH THE ASCENDANCY OF THE SENSUOUS ELEMENT OF ART. MATERIALISM AND ECLECTICISM.

CHAPTER XXIII.

THE SCHOOLS OF THE NETHERLANDS UNDER ITALIAN INFLUENCE.—CHURCH PATRONAGE.

WHILE the art was hurrying to a rapid consummation in Italy, owing to the growing preponderance of colour, and the morbid desire for striking effects of composition, produced rather by spasmodic action than by natural vigour and perfect development of form, the sober Flemings were plodding on producing their quaint forms, until gradually becoming aware of the higher attainments of the Italian cinquecentisti, they turned all their energies into a competing rivalry, and laboured hard to appropriate the more showy style of design of their fellow-labourers in Italy.

QUINTIN METSYS, MASSYS, or MATSYS (he wrote his name all three ways), the celebrated smith of Antwerp, who was born apparently at Louvain[1] about 1450, was in every respect one of the most extraordinary painters of this period, both in his personal history and for the diligent labour of his elaborate works. He was brought up as a blacksmith, and was distinguished for his skill in ornamental ironwork. At Louvain and its neighbourhood, and in Antwerp, where he eventually settled, there are still shown several good examples of his skill in working iron. It is popularly recorded that, while engaged on one of these works at Antwerp, he

[1] L. Guicciardini, "La Description des Pays Bas," 1569, p. 131. This authority is not admitted by Antwerp critics, as a family of the name was established in that city some time before the birth of Quintin, and one Jean Metsys was distinguished as a Smith there: he died in 1490-1. But Molanus also, in his unpublished "History of Louvain," "Historiæ Lovaniensium Libri XIV.," auctore JOANNE MOLANO, speaks of Quintin as a native of Louvain. See extracts given by E. Van Even, in the "Dietsche Warande," Amsterdam, 1858.

fell in love with a painter's daughter, and in order to please the father and win the daughter, Quintin forsook the anvil for the easel: he received some instruction, says Molanus, from Roger Vander Weyden (the younger), and not only gained his suit, but became the most able painter in the city, and raised the reputation of the school of Antwerp to a celebrity equal to that of the school of Bruges. He was admitted *Franc-Maître* into the Antwerp Guild of Painters in 1491.

His master-piece, the great altar-piece in the Museum at Antwerp, is one of the wonders of its age. It consists of a centre and two folding wings or doors: in the centre is represented, The Taking Down from the Cross, a composition of many figures; on the left wing, Herodias is carrying the head of John the Baptist to Herod; on the right wing, is St. John the Evangelist in the cauldron of boiling oil: the figures are of the natural size, and the most important are finished with the utmost elaboration, though somewhat Gothic in taste of design, and there is a want of depth in the general tone. It was painted in 1508, the year that Raphael went to Rome, for the altar of the chapel of the Joiners' Company, in the cathedral at Antwerp, for the small sum of 300 florins, about 25*l.* sterling, only enough to pay for five such dinners as Lucas Van Leyden gave the painters of Middelburg in 1521; but, as already observed, money had then about twenty times its present value. Philip II. of Spain offered large sums for it in vain; and Queen Elizabeth of England is said to have been likewise refused at the enormous price of 5,000 rose nobles, or 40,000 florins. It was eventually purchased, through the recommendations of Martin de Vos, in 1577, by the magistracy of Antwerp, for 1500 florins, and was placed in the chapel of the Circumcision, in the cathedral, where it remained until 1794. It is now one of the chief ornaments of the Gallery there.

Though Quintin's works are generally of a religious character, he painted some portraits, and a favourite subject with him was a couple of Misers or Money-changers counting their money; a fine example of this, a man and his wife, known as "The Misers," is at Windsor: and two admirable examples, of a different character, Christ as the Saviour of the World, and the Virgin in Adoration, have been lately added to the National collection; they were formerly in the King of Holland's Gallery at the Hague, and, like all the other works of the painter, are distinguished for a carefulness of execution, elaborated to a perfection rivalling that of John Van Eyck. Two similar heads are in the Antwerp Gallery. The "Mater Dolorosa" and the "Ecce Homo," two of the Wallerstein pictures in the National collection, appear to be by the same hand.

Quintin died of the *suette* in the Carthusian Convent at Antwerp,

and was originally buried in the cemetery of the Carthusians; but Cornelius Van der Geest, whose portrait is in our gallery as *Gevartius*, removed his remains a century afterwards, and had them reburied in front of the cathedral. The spot is marked by the simple memorial M. Q. M., obiit 1529; and in the wall of the cathedral is a slab recording the story of his love, which had converted a smith into an Apelles: "Quintino Matsys, Incomparabilis artis Pictori, admiratrix grataque posteritas anno post obitum Sæculari M.DCXXIX. posuit. — Connubialis amor de Mulcibre fecit Apellem."

The original tombstone, formerly in the convent of the Carthusians, is now preserved in the Museum at Antwerp: the inscription is—*Sepulture van Mr. Quinten Matsys, in seinen leven grofsmidt en daernaers fameus Schilder. Sterf anno* 1529.[1]

Quintin left a son, JAN MASSYS, by whom there are several pictures extant: in the Gallery at Antwerp is a panel signed *Joannes Massüs pingebat*, 1564.[2] He was admitted into the Antwerp Guild in 1531, and was still living in 1569. Quintin had two wives; the name of the first was Alyt or Adelaide Van Tuylt, by whom he had five sons and one daughter, among them the Jan just mentioned. By his second wife, Catherine Hyens, to whom he was married in 1508-9, and who survived him, he had three sons and four daughters. If there is any truth in the romantic tradition of his life, Alyt is the heroine of the story; but the sequel shows that they did not pass very many years together. Portraits of himself and his second wife are in the Gallery of the Uffizj at Florence; the wife's picture is dated 1520.

BERNARD VAN ORLEY, called also Barend van Brussel, was born at Brussels in 1470-1, and is one of the first of the Flemings who attempted to adopt an Italian style of design. His pictures are careful, and brilliant in colour. This brilliancy is said to have been partially obtained by painting on a gold ground: some of the pictures attributed to him certainly have the appearance of having been so prepared.

Van Orley went to Italy, and worked under Raphael at Rome. He and Michael Coxcien had the superintendence of the manufacture of the tapestries for the Vatican, made from Raphael's cartoons for Leo X. Van Orley painted in oil and in *tempera*, and for glass.

[1] According to some documents discovered by M. Van Ertborn, the date 1529 is erroneous; it should be 1530. See the "Catalogue du Musée d'Anvers," 1857; see also Van Mander, "Het Leven der Schilders," &c., ed. 1764; Van Fornenberg, "Leven van Quinten Matsys," Antwerp, 1658; Schnaase, "Niederländische Briefe," 1834; Rathgeber, "Annalen der Niederländischen Malerei," &c., pp. 205-437; Michiels, "Histoire de la Peinture Flamande," &c.

[2] "Cat. du Musée d'Anvers."

Some of the windows of St. Gudule, at Brussels, were executed from his cartoons. He was in the service of Margaret, Regent of the Netherlands, and he had also the title of court painter to the Emperor Charles V. He died at Brussels January 6th, 1541.[1]

One of Van Orley's best works, if not his master-piece, is the fine large picture in the Belvedere Gallery at Vienna, representing on one side the "Desecration of the Temple of Jerusalem, by Antiochus Epiphanes," and on the other the "Descent of the Holy Spirit on the Apostles:" on a shield in the centre, dividing the two compositions, the painter has written his name—BERNART VAN ORLEI. The large and equally remarkable picture in the Dresden Gallery, representing the "Adoration of the Kings," formerly attributed to Albert Dürer, but now to Mabuse, is, to judge from the Vienna picture, a fine example of the same painter, Bernard van Orley.

MICHAEL COXCIEN, or VAN COXCYEN, was the scholar of Van Orley, and was born at Mechlin in 1499. He also resided in Italy, and studied the works of Raphael. He is sometimes dignified with the style of the Flemish Raphael. Vasari made Coxcien's acquaintance in Rome in 1532. His original works in the Antwerp Gallery are of an ordinary character compared with his celebrated copy of the St. Bavon Van Eyck, made for Philip II. of Spain, which certainly contains much admirable work. Coxcien was so particular in copying this picture, that he solicited Philip to procure him some ultramarine, as, he said, there was none to be had in Flanders good enough. Philip wrote to Titian, who sent him some, and Coxcien used over the drapery of the Madonna alone a quantity to the value of thirty-two ducats. The copy was finished in 1559 after a labour of two years, and Coxcien received, by the award of four masters, 2000 ducats for his work (somewhere about 300*l.*). This, however, though then a large sum, did not content him; and, says Guicciardini, the king is said to have added to the amount. Independent of the great price, Coxcien was at no cost for materials or for his keep while he was employed on the copy. The copy is certainly admirably executed, more especially the larger figures. It was sent to Madrid, whence it was brought by the French during the Spanish war, and now some portions are in the Gallery at Munich, others at Berlin, and the rest—six side-pieces—which were in the King of Holland's collection in the Hague, were again sold in 1850.

Coxcien was painter to Philip II. He was admitted into the Antwerp Company of Painters in 1539, and died at Mechlin on the 5th of March, at a very advanced age, in 1592, in consequence of a

[1] Michiels, "La Peinture Flamande," &c., vol. iii.

fall, at Antwerp. In the Antwerp Gallery is a "Martyrdom of St. Sebastian" signed MICHEL V. COXCYIN AETATIS SUAE 76, FE 1575, but the inscription is not perfectly legible; a Triumph of Christ in the same gallery is signed *Michiel v. Coxsys fecit.* Few of these old Flemish painters seem to have had a fixed mode of writing their names: a Martyrdom of St. Sebastian, in the cathedral of Mechlin, is signed MICHAEL D. COXCIEN PICTOR REGIUS FECIT ANNO 1587. Michael had a son, RAPHAEL COXIJEN, named after the great Italian painter: he was born in 1540, and became a master of the Antwerp Guild in 1585.

JAN GOSSAERT, commonly called JAN DE MABUSE from his birthplace, now Maubeuge, on the Sambre, and within the French frontier, was born about 1470, and died at Antwerp, October 1st, 1532.[1] Mabuse visited Italy, and England, where he was employed by Henry VII. The picture of that King's family at Hampton Court, painted in 1495, is attributed to him. There are several other pictures at Hampton Court attributed to Lucas Van Leyden and Mabuse, but with very little authority: a very curious and interesting picture of a "Card Party," by Lucas, was exhibited at Manchester by the Earl of Pembroke in 1857; and at Castle Howard is one of the master-pieces, of Mabuse, "The Adoration of the Kings," one of the most laborious and admirable works of the Flemish school, illustrating the simple imitation of nature as represented in the manners of the Lowlands: his visit to Italy seems to have had but little influence on his style or treatment of accessories, the elaboration of which appears to have been a passion with him. Such is the character of his earlier and best works, as this admirable example at Castle Howard, which the painter has signed with his patronymic Gossaert, though he generally signed himself Joannes Malbodius, that is, John of Maubeuge. Mabuse had resided from 1528 at Middelburg, where one of his master-pieces, the "Descent from the Cross," was the most important ornament of the place: it was unfortunately burnt by lightning on the 24th of January, 1568. Albert Dürer saw this picture, and has noticed it in his Diary; he admired its colouring.

LUCAS VAN LEYDEN was a painter of great ability and perseverance, but he introduced a very affected style of design, and gave his figures a coquettish air, which injures the effect of his works. Lucas was the pupil of CORNELIS ENGELBRECHTSZ, or ENGELBERTSZ (about 1468-1533), a distinguished master, but of whom scarcely anything personally is known. A very fine picture, a small altar-piece in the Belvedere Gallery at Vienna, is ascribed, but without any real authority, to Engelbertsz; it represents the Madonna and Child

[1] "Catalogue du Musée d'Anvers," 1857.

enthroned, and from its style belongs to the school of the Van Eycks.

In his twelfth year Lucas was both an engraver and painter of reputation. He painted in distemper, in the year 1506, a picture of St. Hubert, for a citizen of Leyden, who was so astonished at the excellence of the work that he gave Lucas twelve gold pieces for it, one for each year of his age; he was born in 1494. The greatest excellences of Lucas in painting are his colouring and his aërial perspective; but though one of the best of the old Dutch painters, he was more celebrated in his own time as an engraver. Vasari speaks of the prints of Luca d'Ollanda, as he is called by the Italians. Some of his engravings are among the greatest rarities of print collectors; his Eulenspiegel, a notorious clown of the fourteenth century, is the rarest print extant; there are not more than half-a-dozen of the original impressions, but copies are numerous; the earliest is that engraved by Hondius in 1644, when the original was even then worth fifty ducats. Lucas, however, though an excellent engraver for his time, is not to be compared with Albert Dürer or Marcantonio, who were both contemporary with him. He executed also some cuts in wood. Albert Dürer visited Lucas at Antwerp in 1521, and his journal contains the following note of the circumstance—"I was invited to dinner by Master Lucas, who engraves in copper: he is a little man, and is a native of Leyden." This visit was paid while Lucas was on a journey through Zealand, Flanders, and Brabant. He had Mabuse with him as a companion, in a sloop fitted up at his own expense. The two painters were clad more like princes than artists; they committed many extravagances and indulged in a round of dissipation, which ruined the health of Lucas. He entertained the artists of Middelburg, Ghent, Antwerp, and Mechlin, with public feasts; that at Middelburg cost him sixty florins, doubtless a very large sum at that time, 1521. Lucas died in 1533, aged only 39.[1]

Mabuse died in the previous year; but he was about twenty years the senior of Lucas. Van Mander relates an anecdote showing the recklessness and improvidence of Mabuse: he was for some time in the service of the Marquis De Veere, who, on an occasion when he expected a visit from the Emperor Charles V., provided for his principal retainers some splendid white silk damask in order that they might be becomingly attired for the occasion. Mabuse undertook to superintend the making of his own suit, and received the damask. The Emperor noticed the painter's splendid suit, and touched the damask; to his astonishment it was painted paper.

[1] Van Mander, "Het Leven der Schilders;" Bartsch, "Catalogue Raisonné de toutes les Estampes qui forment l'Œuvre de Lucas de Leyde;" Van Eynden and Vander Willigen, "Geschiedenis der Vaterlantsche Schilder-Kunst," &c.

Mabuse had sold the silk and had manufactured a substitute out of paper and paint.

Among the first of the painters of the Low Countries who really appreciated or appropriated in any great degree the Italian taste, was JAN SCHOOREL, so called from his birth-place near Alkmaar. He was born August 1st, 1495, and studied under Mabuse at Utrecht, and Albrecht Dürer in Nürnberg; he then visited Italy and became a complete convert to Italian taste at Venice. He afterwards visited the East, and spent some short time at Rhodes and at Jerusalem. The election of his countryman Adrian Florent, the Emperor's tutor, to the papal chair in 1522, as Adrian VI., opened out great prospects for Schoorel, and induced him to settle in Rome. He devoted himself to the study of the antique, and to the works of Raphael and Michelangelo; and though Adrian cared nothing for the Arts, he employed Schoorel's pencil, and appointed him Keeper of the Belvedere Gallery. His prospects were, however, soon blighted; the Dutch Pope died in 1523, and the Dutch painter returned to his own country, where he died, in Utrecht, on the 6th of December, 1562, a canon of St. Mary's there. Schoorel was one of the first of the moderns to pay much attention to landscape painting; but his example was in this respect followed by many of his countrymen, who for the next century, though they did not yet make an independent profession of landscape painting, divided pretty generally their attention between landscape and figures, making sometimes the figures accessory to the landscape. Schoorel's pictures are scarce and not easily identified; his figures have a great softness of execution and a decided Italian character in their style of form. He was not only a good painter, but was also a musician, a poet, and a linguist. He was the master of Antony Moro.

A respectable painter of this time, though till recently[1] unknown, is ALBERT CORNELIS, whose name is associated with a lawsuit of some interest in the history of painting in Bruges. He was an established master in 1513, and he was one of the officers of the Corporation of Painters in 1518: he died in 1532. At Bruges the painters exposed their works for sale twice a year in the market-place, near the Frères Mineurs, in January and in May; and there are records of Cornelis having paid for stalls for eleven years, between 1515 and 1530, both inclusive: he took sometimes as many as five stalls at one fair or market. In 1517 Albert Cornelis undertook to paint within two years an altar-piece for the Fullers' Company for 30 *livres de gros*, or 180 francs, to make the composition himself, and to execute the nude and other principal parts with his

[1] Weale's "Beffroi," vol i., 1863, which begins with an account of this painter.

own hands. Having failed to deliver the work within the stipulated time, the painter was summoned before the authorities, and was ordered to deliver the work by Easter, 1521, or to forfeit six *livres de gros*. He did not deliver the picture in time, and his employers afterwards refused to accept it, not only because the painter had not kept his time, but because he had employed an assistant to paint it, and to whom he had given only 8 *livres de gros*, 48 francs. Cornelis maintained that this was the usual proceeding, that the composition was his, and that he had painted the most important parts; he accordingly sued them for this in court on the 15th April, 1521, and won his cause, the matter of the fine standing over. The subject of this picture—the centre of which, a very ordinary work, is still preserved in its chapel, in St. Jacques at Bruges—is the Coronation of the Virgin, with the nine choirs of angels; it is 5 ft. 6 in. high by 5 ft. 9 in. wide.

Mabuse was the master of the celebrated Lamprecht Susterman, or LAMBERT LOMBARD, commonly called Lambertus Lombardus, who persevered in the effort to Italianize the art of his country. He was born at Liége in 1506, according to dates on engraved portraits of him, married when very young, travelled in France and Germany, and visited Italy in the suite of the English Cardinal Pole.

Lambert seems to have depended abroad on some allowance from the Cardinal Bishop of Liége, Erhard de la Marck, for after the death of that prelate in 1538, he was shortly, compelled to return home. He seems to have returned in 1539-40, from a remark in his letter to Vasari, dated April 27th, 1565, where he states it to be twenty-five years since he left Italy. Vasari speaks highly of Lambert, with whom he had become acquainted in Rome, and, among other things, he terms him "an excellent architect." Lambert has also the credit of having been the best antiquary of his time and district. Guicciardini notices him as a collector of ancient medals. He died poor, it is said, at Liége, in the hospital of Mont Cornillon, about 1566. He was three times married, and having children by each wife, his numerous family imposed burdens on him that the art-patronage of Liége did not enable him to support.

The year 1566 was a very unfavourable one for the Arts in the Low Countries. It was the year the Flemish Iconoclasts commenced their destructions, through the introduction of the Inquisition by Philip II. They began in Antwerp by smashing to pieces the image of the Virgin, carried in procession on the 15th of August, the Assumption-day; they then went to the cathedral and destroyed the crucifix. The destruction of the images of the churches of Antwerp gave them three days' work, and vast numbers of pictures and statues were destroyed. If they could have overthrown the "Holy Office" itself with the images, they would have done some good ser-

vice for posterity; as it was, the sombre fanatic, Philip himself, paid the penalty of his intolerance by the loss of the Seven Provinces to the Spanish crown.

The pictures of Lambert Lombard are scarce, but they are generally carefully drawn, and the colours and shadows are only slightly scumbled over a light ground. We have a good specimen—a "Deposition"—in the National Gallery.[1]

In a notice of the good Flemish painters of this period LANCELOT BLONDEEL should not be omitted. He was originally a mason, whence his monogram of the trowel. He was also engineer and architect, and was fond of enriching his pictures with architectural backgrounds, in the style of the Renaissance, on some occasions profusely gilt. Blondeel was an established painter at Bruges in 1520, and died there on the 4th of March, 1561, aged 65. He left a daughter, who married the really great master PIETER POURBUS, one of the best portrait-painters of a century of portrait-painters. He appears to have been a native of Gouda, but was settled early in Bruges, where he was admitted a master of the Guild of St. Luke, on the 26th August, 1543: he served as Dean of the Corporation in 1569. He died on the 30th of January, 1584, and his widow was pensioned by the town.

Bruges is rich in fine works of Peter Pourbus: the Academy has a "Last Judgment" by him, with many small figures, well composed, and conspicuous for its fine drawing, in a decided Italian taste, in the spirit of the cinquecento and of Michelangelo: it is dated 1551, and has his mark[2] between two P's. Pourbus evidently thought more of his art than of church tradition, for his style is what may be termed secularized; and yet there is an unassuming modesty about all his portraits, which are carefully and *smoothly* finished, though not unpleasantly so. He received one hundred florins (8*l.*) for his picture of the "Judgment," which is on panel, and measures 7 feet 4 inches high by 5 feet 10 inches wide.[3] The same collection has a "Descent from the Cross," signed PETRUS POURBUS FACIEBAT, 1570; and the cathedral church of Saint Sauveur

[1] Dominicus Lampsonius, a scholar of Lambert, published a "Life" of him in 1565,—"Lamberti Lombardi apud Eburones Pictoris Celeberrimi Vita," 8vo. Bruges. Rathgeber's "Annalen," &c., and the "Peinture Flamande" of Michiels, both contain lists of Lambert's works. The latter remarks on the omission of Lampsonius to inform us of the date of Lambert's death; but the simple fact is that Lambert Lombard was living when the Biography of Lampsonius was published. Lambert Lombard is commonly supposed to have died in 1560; this is, however, a decided mistake. He was certainly living on the 27th of April, 1565, for that is the date of his letter to Vasari; see Gaye, "Carteggio Inedito d'Artisti," iii. 173. Further, Guicciardini, "Descrizione di Tutti i Paesi Bassi," p. 130, 1588, places Lambert among the living, and he wrote in 1566.

[2] A St. Andrew's and a common cross surmounted by the figure 4 all in one.

[3] Weale, "Catalogue du Musée de Bruges," 1861.

has a fine "Last Supper," carefully elaborated, and signed P. Pourbus Faciebat, AN°. DÑI. 1562. Several Galleries possess portraits by Pourbus; some are signed, some are acknowledged, and some are given to other masters.

Peter was the father of FRANS POURBUS the elder, who was born at Bruges in 1540, and was admitted a master in the Antwerp Guild of Painters in 1569. Frans studied under Frans De Vriendt, and married that painter's niece: he died young, in 1580. His son Frans, called the younger, was born at Antwerp in 1570, was admitted a master painter in 1591, and died in great repute at Paris, in 1622. Both were good portrait-painters. The Louvre possesses two small portraits of Henri IV., and a large full-length of Maria de' Medici, by the younger; at Hampton Court also are two excellent heads of Henri IV. and Maria de' Medici, ascribed to the same hand. His colouring is sometimes dark and heavy. The Amsterdam Museum has a portrait of Queen Elizabeth, ascribed to the elder. Frans. The youngest Pourbus sometimes signed himself *Junior*. The Louvre possesses a "Last Supper," signed F. POURBUS, JV. FAC. A°. 1618.

FRANS DE VRIENDT, commonly called FRANS FLORIS, was born at Antwerp about 1520, and was the scholar of Lambert Lombardus at Liége, under whom he acquired a taste for the Italian Schools of Art. He studied also in Italy, and was a painter of unquestionable power, but of very questionable life. He was admitted a master of the Antwerp Guild as early as 1540; and he died in his native place on the 1st of October, 1570, leaving two sons, both painters; the younger of whom distinguished himself at Rome.

One of the most remarkable productions of Floris is the large picture of the "Fall of the Rebel Angels," in the Gallery at Antwerp, full of power and originality, but possessing little beauty; it is signed FF. IV. ET. F. A 1554.[1]

ANTONIUS, or ANTONIJ MORO, the celebrated portrait-painter, born at Utrecht in 1525, was the scholar of Schoorel. He also studied in Italy, and eventually became, in every respect, the best portrait-painter of his time in the Netherlands. He forsook the more timid and careful manner of his own people, and made Titian his model, though he never quite appropriated the easy and rich style of the Venetian portrait-painters. Moro early acquired the favour of the Emperor Charles V., for whom, in 1552, in the capacity of his portrait-painter, he visited both Madrid and Lisbon, to paint the royal families of Spain and Portugal. He was sent also by the Emperor to England to paint Queen Mary, his son Philip's second wife. It is of this painter that Van Mander relates the anecdote, that he was on

[1] "Catalogue du Musée d'Anvers," 1857.

such familiar terms with the morose Philip, that during his second visit to Madrid, after the death of Queen Mary, on an occasion when the King struck Moro with his hand familiarly on the shoulder, the painter playfully returned the blow with his rest-stick. Such an unprecedented liberty astounded the Spanish nobles, and Moro was denounced to the Inquisition; he was, however, warned by a friend in time, and he obtained the King's permission to visit Brussels, with the understanding that he was to return to Madrid; an imprudence he of course never committed. Moro settled at Brussels, and enjoyed the protection of the afterwards notorious Duke of Alva, and eventually died rich at Antwerp in 1581.[1] The prices he received were so high that he could scarcely fail to make a fortune: he received from one to two hundred ducats in Portugal, and one hundred pounds in England. His own portrait is in the Painters' Gallery at Florence, and there is another at Althorp. The National Gallery possesses a fine portrait of a girl, by Moro, Jeanne D'Archel, dated 1561. Moro did not study the Italians in vain; and he represents the intermediate perfection of Flemish art between the last epoch of the Van Eyck school and the new vitality inaugurated by Rubens and Rembrandt.

Martin de Vos, of a Dutch family, born at Antwerp in 1521, was the scholar of Floris, after having learnt the first rudiments of art from his father, Pieter de Vos, who entered the Antwerp Guild in 1519, and was dean in 1536. Martin afterwards visited Italy, and studied under Tintoretto in Venice. He returned to Antwerp, and was admitted a master among his fellow-professors of the "Art of St. Luke," in 1559; and he served as Dean of the Corporation in 1572: he died December 4th, 1603.

In the Antwerp Gallery is an altar-piece representing the "Incredulity of St. Thomas," painted in 1574, which is a master-piece of the Flemish school of that time: a "Baptism of Christ," and a "Beheading of John the Baptist," originally wings of this picture, are also admirable works. Another picture of the many by this painter, in the same collection, is a representation of the popular tradition of "St. Luke Painting the Portrait of the Virgin;" it was executed in 1572 for an altar-piece for the chapel belonging to the Corporation of Painters, in the cathedral of Antwerp. As a painting it is hard, and its chief interest consists in the reported fact of the principal figures representing Martin and his wife. Their son, Martin de Vos the younger, was received a *franc-maître* of the Corporation in 1607.[2]

[1] Van Mander, "Leven der Schilders," &c. vol. i. p. 172, 1764; Walpole, "Anecdotes of Painting," &c.

[2] "Catalogue du Musée d'Anvers."

In the Antwerp Gallery, also, is a very remarkable picture by CORNELIS DE Vos, probably of the same family, who was Dean of the Corporation of St. Luke in 1609 and 1619, and was still living in 1643. This picture is a half-length portrait of Abraham Grapheus, concierge or messenger of the Corporation of Painters, and represents a stout man standing by a table covered with a cloth, on which are placed several chased gold cups; the man himself is covered with medals, all then the property of the Corporation, but now dispersed. The picture is signed *C. Devos, F.* 1620. Everything is very freely but carefully executed; and this portrait, which was presented by the painter himself to the Corporation, is certainly one of the curiosities of the art, and gives the impression of having been some silversmith's signboard rather than a monumental effigy of the trophies of the Antwerp Guild of Painters, which it really is. A portrait of Cornelis de Vos, by Vandyck, has been engraved by Lucas Vosterman.

There are a few other painters of some note and some ability who might be yet added but for the limit of our space. Of these Patinir and De Bles are conspicuous, more especially for their great attention to landscape painting. JOACHIM DE PATINIR was born at Dinant about 1485-90, and became a master of the Corporation of St. Luke at Antwerp in 1515, and died in 1548. Patinir was married while Albert Dürer was on his visit in the Netherlands in 1520; and Albert tells us that he was one of the wedding guests: he drew Patinir's portrait. The National Gallery has three examples of this master, in which not only the landscape portions are excellent for their time, but the figures also are good. A picture of the "Flight into Egypt," in the Antwerp Gallery, by this painter, is signed OPUS. JOACHIM. D. PATINIR.

HENRIK DE BLES, or Met de Bles, with the forelock, according to report the scholar of Patinir, was born at Bouvignes in 1480. He too combined figures with landscapes, but was inferior to Patinir: he died at Liége about 1550. He lived some time at Mechlin, where he was residing in 1521. The Italians named de Bles Civetta, because he often painted an owl in his pictures; but other painters of that time have done the same thing—painted an owl on a branch, in a dark corner.

CHAPTER XXIV.

ALBERT DÜRER AND HIS CONTEMPORARIES.—THE ITALIANIZED ART OF GERMANY.

Virgin and Infant Christ.—Albert Dürer.

THE school of the Van Eycks appears to have had an immediate influence upon the schools of Germany, at Ulm, Colmar, Nürnberg, and other places. The earliest distinguished master of these schools was MARTIN SCHONGAUER, commonly called Martin Schoen. He was born at Ulm, in the early part of the fifteenth century, about 1420, as he was an established artist in 1441. He appears to have been originally an engraver, and an excellent one, and to have first turned much of his attention to painting, after a visit to the Netherlands, where he dwelt some time, chiefly at Antwerp: he is called by the Italians Martino d'Anversa, and also Bel Martino. From a letter of Lambertus Lombardus to Vasari, dated Liége, April 27, 1565, it is inferred that he was a scholar of Rogier Van-der Weyden,[1] or Roger of Bruges. Martin was still at Ulm in 1461, but he appears to have settled at Colmar about 1470, and was the founder of a school of painting there: where also his principal works are still preserved. He died at Colmar, February 2nd,

[1] Gaye, "Carteggio Inedito d'Artisti," ii. 177.

1488.[1] Martin's pictures are similar in style to those of the old Flemish school, but he does not approach his reputed master Van-der Weyden; his execution is not nearly so delicate or refined, and his drawing is very inferior; he is, however, accounted the best German painter of the fifteenth century; his engravings also, though crude in light and shade, are among the best of the early productions of this class. He devoted too much of his time to engraving to become a good painter. His prints, though not so well executed, have more taste, and are in a better style than those of Albert Dürer.

German writers speak of the "Maria im Rosenhag," or Madonna in the rose-bushes,—with life-size figures,—now in the sacristy of the Martinskirche at Colmar, as the most important and most characteristic of this painter's works; and it constitutes, according to Passavant, the key by which all other pictures attributed to him are to be judged. Of the other works at Colmar assigned to him, several in the Library are, according to the same authority, works only of his school.

A very interesting small German picture on panel, formerly in the King of Holland's collection, in the taste of the early Flemish school, representing the "Death of the Virgin," now in the National Gallery, is attributed to this painter, but it resembles Albert Dürer's works, and is much more delicately executed than anything by Martin, at Colmar. The composition is in accordance with church tradition—the Virgin having received the last offices of the Church, is lying in a bed, and is attended upon by the twelve Apostles, who are all variously occupied around her: above is the Deity, supported by angels, about to receive her soul. From a window in the apartment is seen a square or place in a town, executed with all the clearness and detail of John Van Eyck. Some of the heads of the Apostles are of a very fine character, much resembling the heads found in the early German woodcuts, and nearly all are very richly coloured. The picture is a masterpiece of its kind, and is pronounced by Dr. Waagen the best of all the pictures attributed to Martin Schoen;[2] it is, doubtless, much better than anything ever painted by that master.

Schoen is said to have been the master of Albert Dürer; but Albert did not visit Colmar until after Martin's death. Lambert Lombard makes this mistake in the letter referred to; he indeed calls Martin "the father of all the famous artists in Germany."

Albrecht Dürer was born at Nürnberg, in 1471, and in 1486 was placed with Michael Wolgemuth (1434-1519), the most dis-

[1] Waagen, "Kunstwerke und Künstler in Deutschland;" Passavant, "Beiträge zur Kenntniss der alten Malerschulen Deutschlands," in the Kunstblatt for 1846.

[2] "Handbuch," p. 176, 1862.

tinguished painter and engraver at Nürnberg of that time; there is a portrait of him by Albert in the Pinacothek at Munich, painted in 1516, Michael's eighty-second year, as inscribed on the picture. Wohlgemuth appears to have kept up a complete manufactory of pictures, by means of a numerous school of pupils, and such works as are attributed to him are conspicuous for the prevailing ugliness both of feature and of limb, which seems uniformly to characterize the German painters of this period, passion being expressed by distortion; as if they had had an especially ill-favoured people for models; though this idea is not conveyed by the works of sculpture of the period. And the portraits of Dürer, of Holzschuher, and of Wohlgemuth himself, indicate, on the contrary, handsome-featured men.[1]

His master-piece is considered the Peringsdorfer altar-piece, 1487, originally in the church of the Augustines at Nuremberg; now in part in the Moritzkapelle there; it is conspicuous for some large figures of saints. The Pinacothek at Munich possesses five large pictures of the life of Christ by this painter, all conspicuous for the characteristic defects of their time in Germany: the best of these are the "Crucifixion" and the "Taking down from the Cross;" the former has much similarity with the ordinary works of his pupil Dürer. The Belvedere Gallery at Vienna has likewise an altar-piece with wings, representing St. Jerome and other saints, which may be reckoned among Wohlgemuth's master-pieces; it is dated Anno Dm MCCCCCXI. Wohlgemuth's services were more important as a wood-engraver than as a painter. He and Pleydenwurff cut in wood the illustrations of a curious old work in folio, known as the "Nürnberg Chronicle;" it was written by Hartmann Schedel, a physician, who died, however, before its completion, in 1485. It was published in Latin in 1493, under the title "Liber Chronicorum per viam Epitomatis et Breviarii compilatus." A German translation appeared in the following year. The cuts consist of views of towns and portraits of eminent men.

Albert Dürer soon became the most celebrated master of his time, north of the Alps; and his reputation reached even to the "Eternal City." The great painter of Rome sent some drawings to Albert, and received from him something by his hand in return. One of these drawings by Raphael is still preserved at Vienna, in the collection of the Archduke Charles. It represents two naked male figures drawn in red chalk, a back and a side view; they are studies from the life. On this drawing is written in Albert's own handwriting, "1515, Raphael of Urbino, who has been so highly

[1] Von Rettberg, "Nürnberg's Kunstleben in seinen Denkmalen Dargestellt," Stuttgart, 1854.

esteemed by the Pope, drew these naked figures, and sent them to Albrecht Dürer, in Nürnberg, to show him his hand."[1]

Fuseli,[2] who alludes to this exchange of drawings, conjectures that Raphael, by transmitting this specimen of his hand to Albert intended to make the latter sensible of the difference between imitating nature and drily copying a model, a supposition not more reasonable than it is charitable: the present can have been prompted only by affection and admiration.

Albert was but partly German: his father, Albrecht Dürer the elder (1427-1502), was a Hungarian goldsmith, who had settled in Nürnberg in 1455; and Albert was himself brought up to his father's business, but he prefered painting, though eventually he seems to have made it secondary to the study of engraving, both on copper and on wood; as an engaver he was perhaps superior to all men of his time in the practical execution of his work.[3]

Having passed through his *Lehr-* and *Wander-jahre* (1486-92), Albert settled in Nuremberg, and, in 1494, married Agnes Frey, the pretty daughter of a singer and player on the harp, and with her he received a dowry of 200 florins,—but for which, says an old writer quoted by Arend,[4] he had afterwards at least 2000 unhappy days. She is said to have been jealous, imperious, avaricious, and fretful, constantly urging him to work to make provision for her, after his death.

In January, 1506, Albert visited the north of Italy, and when at Venice he painted a picture of the "Martyrdom of St. Bartholomew," or, according to others, the "Coronation of the Virgin;" and he observes, in a letter to his friend Pirkheimer, "The Venetian painters abuse my style, and say that it is not after the antique,

[1] "1515, Raffahill di Urbin der so hoch peim Papst geacht ist gewest, hat diese nackete Bild gemacht, und hat sy dim Albrecht Dürer gen Nornberg geschikt, In sein hand zu weisen," Passavant, "Rafael," &c.

[2] Works, vol. iii. p. 265.

[3] There is an interesting portrait of the elder Albert by his son, but not signed, in the Frankfort Gallery, inscribed ALBRECHT THURER DER ELTER UND ALT 70 JOR, dated 1494 (?). The similar portrait in the Munich Gallery is supposed to be a copy of this. It is an early work, is hard and brown, and bears the following inscription:—*Das malt Ich nach meines Vatters Gestalt, da er war Siebenzig Jar alt. Albrecht Dürer der elter,* signed with the painter's monogram, and dated 1497 instead of 1494. Which is the copy may be a question. A copy of the Frankfort picture was exhibited by the Duke of Northumberland at Manchester in 1857; it appears to be signed A.N. 1497 Albrecht Thurer der elter VI ID. aet. 70 Jor. VI ID. aet. for VND alt? The Frankfort picture was engraved by Hollar in 1664, with the date 1497.

[4] "Das Gedechtniss der ehren eines derer vollkomnesten Künstler seiner und aller nachfolgenden Zeiten, Albrecht Dürers," &c. 12mo. Gosslar, 1728. See also Sandrart's "Academie," who publishes a letter by Albert's friend Georg Hartman, ii. p. 229, 1675.

and therefore that it is not good."[1] Albert admired the works of John Bellini, and said that he was the best painter in Venice; Bellini was then eighty years of age. He was altogether well pleased with his visit to Venice: he painted several pictures there, and writes to his friend Pirkheimer, with complete satisfaction, that at Venice he was a gentleman, while at home he was but a parasite. All his finest pictures were painted after this Venetian visit; his powers seem to have culminated in 1511, when he attained his fortieth year. He appears to have been well appreciated by the Signory of Venice, for, in a memorial to the town council of Nuremberg some years afterwards, he complained that during the thirty years he had worked in that city he had not received 500 florins of Nuremberg money; that his patrons were princes and strangers, and that he spent strange money in the town; while he might have remained at Venice with an annual grant of 200 ducats from the Signory, and that he had received a similar offer of 300 florins and free lodging at Antwerp, both of which offers he had declined, purely out of love to his native city. The Emperor Maximilian had appointed him his court painter, and he held the same dignity under Charles V.; the emolument, however, was only 100 florins a-year.

The offer at Antwerp must have been made during his journey through the Low Countries in 1520-21, which has been already mentioned. He set out with his wife and her maid in Whitsun-week in 1520, as we learn from his own diary (and not therefore, as Arend says, to escape from the importunities of his wife). His diary is preserved, and contains many interesting details.[2] We may judge from it that the chief object of his journey was to negotiate the sale of his prints: he also made use of his opportunity of taking portraits, generally drawn in pencil; but for which he appears to have been commonly paid the seemingly small sum of one florin, twenty pence English, though when we consider that in those days two or three pence constituted the ordinary daily wages of a skilled workman, the price is not contemptible.

Albert Dürer's pictures are scarce, though few of the great German Galleries are without a specimen of his work: St. John and St. Peter, St. Paul and St. Mark, painted on two panels in 1526, and presented by the painter to the council of Nuremberg, are two of his most praised oil-pictures: they are now in the Pinacothek at Munich, but are inferior works.

[1] "Noch schelten sy es und sagen, es soy nit antigisch art, dozu sey es nit gut." Von Murr, "Journal zur Kunstgeschichte," vol. x. p. 7. This volume contains eight letters from Albert to Pirkheimer.

[2] Von Murr, "Journal," &c.; and in the "Reliquien von Albrecht Dürer," Nürnberg, 1828.

His ambition appears to have led him to try large figures, but neither his natural taste nor his experience qualified him for pictures of this class.

There is something interesting in the group of St. John and St. Peter, and the head of St. Paul is not without grandeur. Both pictures have great merit, and much dignity of style, compared with the prevailing taste among German artists of this time; but compared with the similar productions of the Italians of the same period, they are, at best, but very formal and ordinary productions, wanting in warmth and transparency of colour, very hard, and even wooden in their draperies, harsh in expression—in fact, the expression borders on grimace,—heavy in their proportions, and the extremities are ill drawn. A higher art in sentiment is displayed in some of Albert's wood-cut designs for "Christ's Passion" and the "Life of the Virgin," in spite of their coarse execution.

St. John and St. Peter are reading out of the same book; St. Mark is looking attentively at some object out of the picture; St. Paul, holding a book and sword, is in profile, and looks sternly at the spectator. St. John and St. Peter are entirely seen; of the other two, little more than the heads are shown. German writers speak of these four figures as designed to represent the four temperaments: St. John, the Melancholy; St. Peter, the Phlegmatic; St. Mark, the Sanguine; and St. Paul, the Choleric; but upon what grounds it is difficult to comprehend.[1] In painting the St. John he seems to have had the countenance of his friend Melancthon in his mind.

The Apostles by the old sculptor Peter Vischer, made in 1519, in the St. Sebald's Church, at Nürnberg, have more dignity than these by Albert, and more refinement of character generally.

As a painter, Albert is seen to greatest advantage in the Belvedere Gallery at Vienna; here are several good works by him, and two stupendous examples of his skill and diligence in small figure painting—the "Trinity, with a heavenly host in adoration," and the "Christian Martyrs in Persia;" in both of which the painter has introduced a full-length portrait of himself; in the second is also his friend Pirkheimer. The Pope, the Emperor, and the King, the three foremost figures below the host in the clouds adoring the "Divine Trinity," show the rare combination of the utmost minuteness of finish with the utmost grandeur of effect; the vast landscape underneath is equally perfect. The Trinity is represented after the ordinary Italian manner—the Father supports the

[1] Dr. Waagen encourages this assumption, as enhancing the compositions, in his English "Handbook of Painting," i. 163; but in his German work, "Handbuch der Deutschen und Niederländischen Malerschulen," p. 216, note, he wholly deprecates it as too preposterous or offensive to have ever entered the mind of the painter.

crucified Saviour in his hand, while the Holy Spirit, as a dove, hovers over the head of the Lord, as in the National Gallery example by Pesellino. In this picture the painter is holding a tablet, inscribed ALBERTUS DURER NORICUS FACIEBAT ANNO A VIRGINIS PARTU 1511.[1] The other, a somewhat earlier work, is equally extraordinary; but with much wonderful painting it combines much ugliness of form; his own figure, however, in the centre, in black, is exceedingly fine. It is less florid than the "Trinity," but it is also less well preserved. The subject, "The Massacre of ten thousand Christians by Sapor II., King of Persia," has given the painter opportunity of introducing the human figure under a great variety of aspects, and he has well availed himself of it. This is inscribed on a flag held by the painter, *Iste faciebat año Domini* 1508 *Albertus Dürer Alemanus.*[2] Albert himself informs us that for this picture, which occupied him a year, he received only 280 florins, about twenty guineas. It was executed for the Elector Frederick of Saxony, and afterwards passed into the possession of the Emperor Rudolph II.[3]

Both the portraits of Albert in these two pictures, though miniatures, are superior in effect to the large head of him, painted also by himself, in 1500, and now in the Gallery at Munich: the hair of this portrait is remarkable, but the hand is ill drawn.

He was, however, a good portrait-painter: one of his most celebrated pictures of this class is the head of Jerome Holzschuher, at Nuremberg, painted in 1526: the head is magnificent, and perfectly drawn.[4] This was only two years before his death: he died at Nuremberg, April 6, 1528, leaving his wife, notwithstanding his general poverty, the considerable fortune of 6000 florins. Dürer had joined the Reformers under Luther; but Pirkheimer states that he died a member of the Roman church.[5]

This celebrated old German artist was almost equally renowned as painter, sculptor, and engraver; and though not patronised by his townspeople, he was at least honoured in his epitaph, which proclaims him without a rival in either art—Artium lumen, sol artificum—Pictor, Chalcographus, Sculptor, sine exemplo.

[1] Painted on wood, about 4 ft. 6 in. high, by 4 ft. wide. The Department of Science and Art possesses a careful drawing of it.

[2] Painted on wood, about 3 ft. 6 in. high, by 3 ft. wide. This subject, though not this composition, has been engraved by Albert himself.

[3] See Campe, "Reliquien von Albrecht Dürer," Nürnberg, 1828.

[4] Finely engraved by F. Wagner; and well given, cut in wood, in Rettberg's "Nürnberg's Kunstleben in seinen denkmalen dargestellt," Stuttgart, 1854.

[5] Arend, "Das Gedechtniss der ehren eines derer vollkomnesten Künstler," &c.; Heller, "Das Leben und die Werke Albrecht Dürers," Leipzig, 1831, the second volume only, the first is not published; Kugler, "Handbuch der Geschichte der Malerei in Deutschland," &c.

As a painter, Albert was great both in invention and in his powers of elaboration, rivalling the finest miniature-painters in detail; but his forms are generally sharp and inelegant; he appears to have copied his model with all its individual imperfections. He belongs strictly to the quattrocento schools, and he is generally not more free from the characteristic Gothic hardness of the fifteenth century than any other of the most distinguished of his contemporaries who designed in a similar style; his pictures are also strong and positive in colour. He is, however, greatly distinguished by his powers of invention, which are nowhere better illustrated than in his various designs for woodcuts. Of these there are three great series—the Apocalypse; the Life of the Virgin; and the History of Christ's Passion. The first is in sixteen cuts, and was published in 1498; the second is in twenty, and was published in 1511; the History of the Passion appeared about the same time. Many of these designs display great powers of invention and composition, but are coarse and ugly in their details. It was, however, as an engraver on copper that Albert excelled chiefly; some of his heads in this style are executed with an almost unrivalled delicacy and precision. The Venetian painters, from Albert's own account, allowed that he was a good engraver, but denied his ability in painting, upon which he painted a picture to convince them of their error, and adds that all praised its beautiful colouring.

Albert had during his youth considered florid and varied colouring the chief excellence of painting, and this he very much regretted when he grew old and learnt to look at nature as she appears; he then found that simplicity was the highest ornament of art; and his early works often made him lament his error, as he was then become too old to profit by his better knowledge. Some of his pictures made him sigh when he looked upon them, "Dicebat se jam non esse admiratorem operum suorum ut olim, sed saepe gemere intuentem suas tabulas, et cogitantem de infirmitate sua." Such was the complaint that Albert himself made to Melancthon.[1]

Albert had two brothers, John, born 30th June, 1478, and Andrew, born 22nd April, 1484, who were both his own scholars. The elder became court painter to the King of Poland, but returned to Nürnberg in 1502. Andrew was Albert's constant assistant, and inherited his pictures, plates, and other works of art.[2]

Among the contemporaries of Dürer, one of the principal was MATTHIAS GRUENEWALD (about 1460-1530), of Aschaffenburg, or of Frankfort, where there is still a family of this name; but it is not

[1] "Epistolæ Ph. Melancthonis." &c., Ep. 47, p. 42; "E. Apud Epist. D. Erasmi Rotero et Ph. Melancth," &c., London, folio, 1642; quoted by Doppelmayr, Füssli, Kugler, &c.

[2] Fiorillo, "Geschichte der Malerei in Deutschland," &c., ii. p. 262.

known either when he was born, or when or where he died; he was still living in 1529. His principal patron was the Cardinal Albert of Brandenburg, Elector of Maintz, for whom Grünewald executed several altar-pieces; the same prince employed also Albert Dürer and Lucas Cranach, besides other less known German painters. Though hard and crude in taste, his colouring was rich, and some of his heads approach those of Holbein for solidity and character. A fine example, formerly in the Orford collection, was exhibited by the Prince Consort, at Manchester, in 1857; in the centre, the Virgin and Child, with Saints Catherine and Barbara; St. Philip, St. James, and St. Erasmus on the inner sides of the wings; and St. Nicholas and St. George on the outer sides. His master-piece is a large altar-piece, in five compartments or pieces, in the Munich Gallery, representing, in the centre, the portrait of his patron, Albert of Brandenburg, as St. Erasmus converting St. Maurice; the side figures being—the Magdalen and Lazarus, Martha and St. Chrysostom; they are, however, figures of no real excellence, though of a high comparative merit, and in largeness of style surpassing Cranach and even Dürer. The Magdalen is the portrait of Magdalena Rüdinger, the daughter of a baker of Maintz, and the prince's mistress.[1] Portraits of Albert and Magdalena are also in the Castle collection at Aschaffenburg. Grünewald's monogram is a G upon an M, with a smaller N by the side or above the monogram, not explained. He is supposed to have been the master of Lucas Cranach, who, in the opinion of Passavant,[2] took part in the altar-piece of the Frauenkirche at Halle, painted in 1529, the latest known work of Grünewald's.

Another remarkable old painter of this school was HANS BALDUNG GRIEN (about 1480-1552), of Gmünd; he worked chiefly at Freiburg in Breisgau, and at Strassburg, where he died. A large altar-piece representing the "Coronation of the Virgin," painted by him, in 1516, is still in the cathredral of Freiburg. Kugler compares him with Martin Schaffner and Grünewald. He had the advantage, however, of being apparently a much younger master; yet he does not show that Italian fulness of form which some critics perceive in the works of Schaffner.[3]

NICOLAS MANUEL, of Bern (1484-1530), besides being a distinguished painter, was sculptor, wood-engraver, poet, soldier, statesman, and reformer.[4] He is the Emanuelo Tedesco, who studied

[1] Passavant, "Kunstblatt," 1841, p. 430.

[2] "Kunstblatt," 1846, p. 193.

[3] "Handbuch der Geschichte der Malerei," Ed. Burckhardt, 1847, vol. ii. p. 268.

[4] Grüneisen, "Nicolas Manuel, Leben und Werke eines Malers, Dichters, Kriegers, Staatsmannes, und Reformators," Stuttgart and Tübingen, 1837.

under Titian at Venice, about 1511; and he acquired a great name for a series of wall-paintings, probably in distemper, representing the so-called "Dance of Death," or *Todtentanz*, which he executed between 1514 and 1522 in the cloister of the Dominican Convent at Bern. This series, consisting of forty-six designs, is well known from prints, but the originals have long since perished; the wall on which they were painted was pulled down in 1660. Manuel, in his capacity of reformer, has in many of his compositions reflected upon the abuses of the Romish Church. His own portrait, in oil, and many drawings by him, are preserved in the Library at Bern.

Lucas Cranach, born in 1472, at Cranach, near Bamberg, in Bavaria, was Albert's contemporary, and was little inferior in reputation to Albert himself. His family name was Sunder, but he was commonly called from his birth-place, Lucas Cranach. He resided chiefly at Wittemberg, after 1495, where he lived in great distinction in the Electoral Palace. He was then painter to the Elector Frederick the Wise, with whom he had visited Palestine in 1493. He was also an intimate friend of Luther's, whose portrait he painted several times. He is said to have brought about the marriage of Luther with Catherine Bora, of which he was one of the witnesses.

Cranach served three Saxon Electors in the capacity of court painter, and he was so much attached to John Frederick the Magnanimous, that when that prince was taken prisoner by the Emperor Charles V., after the battle of Mühlberg, in 1547, Cranach preferred sharing with him his five years' captivity at Innsbruck, to accompanying the Emperor to the Netherlands. They returned to Wittemberg in 1552; but Cranach retired to Weimar, where he died, in his eighty-first year, October the 16th, 1553. He was twice Burgomaster of Wittemberg. His son, Lucas Cranach the younger (1515-86), was the scholar and imitator of his father, and was also Burgomaster of Wittemberg.

Cranach's best pictures were painted between 1506 and 1540; and he generally marked both his pictures and his prints with a crowned dragon or flying serpent, the crest granted to him by the Elector Frederick the Wise in 1508. A medal was struck in his honour, after his death, with his portrait on one side, and this crest on the other. He was in colour and laborious detail of execution one of the most remarkable painters of his time; but in form, elegance of design, unity of effect, and in composition, his taste was strictly Gothic. His men are generally very ugly, and even his female faces have no beauty. A good example is the small picture of St. Christopher, and many other saints, in the Prince of Wales' Drawing-room at Hampton Court. Cranach's master-piece is the large mystical Crucifixion in the church of Weimar, with portraits

of Luther and Cranach himself very prominently introduced; they are indeed the two principal figures in the picture. He was a good portrait-painter, and excelled in painting animals: he was likewise a good miniature painter; there are some manuscript illuminations by him; and he was also an industrious engraver.[1]

The Berlin, Vienna, and other German Galleries, abound with pictures ascribed to the Cranachs, and it would be difficult to imagine anything in the shape of either man or woman much more hideous than some of the caricatures of humanity which the Germans exhibit as works of one of their principal painters.

It is rarely that the large figure-pieces of Cranach are even tolerable; one of the least offensive is the "Woman taken in Adultery," in the Esterhazy Gallery: this is a subject he or his school often painted with only slight variations. "Eve with an Apple in her Hand," in the Dresden Gallery, is also an exception to the general offensiveness of the pictures attributed to Cranach. His male portraits are his best works, and some of them are good.

The principal followers of Albert Dürer, who, like himself, were both painters and engravers, were Aldegrever, Hans Scheuffelin, Barthel and Hans Sebald Beham, Altdorfer, and Burgkmair.

Heinrich Aldegrever (1502–62) was born at Soest, in Westphalia, and acquired so much of Albert's style as to be called Albert of Westphalia; he is chiefly distinguished as an engraver. His prints range from 1522 to 1562. His pictures are very laborious, but his figures, like those of the Cranachs, and other Germans of this time, are deformed, and often hideous. He seems, however, to have had a good method of painting. The National Gallery possesses a very characteristic picture by Aldegrever of the "Crucifixion."[2] Among his prints are portraits of—Luther, dated 1540; Melancthon; John of Leyden, the King of the Anabaptists; and the fanatic Bernard Knipperdolling. In a print of Titus Manlius ordering the execution of his son, dated 1533, Aldegrever has introduced a machine similar to the guillotine used by the French revolutionists.

Hans Scheuffelin was born at Nuremberg about 1490, and was one of the favourite scholars of Albert Dürer; he removed to Nördlingen in 1515, where he died in 1539. Both the pictures and the woodcuts of Scheuffelin are often attributed to Albert himself, though he was a very inferior master.

Hans Sebald Beham is likewise distinguished chiefly as an engraver. He was a native of Nuremberg, and of the school of

[1] Heller enumerates 800 prints, chiefly woodcuts, as the work of Cranach. See "Lucas Cranach's Leben und Werke," Nürnberg, 2nd Ed. 1854; there is also a life of Cranach by Chr. Schuchardt, "Lucas Cranach des Älteren Leben und Werke," Leipzig, 1851.

[2] Presented in 1847 by Mr. Shipperdson. Not exhibited.

Albert, but was forced, it is said, on account of the obscenity of some of his prints, to leave that place, about 1530. He settled in Frankfort, but apparently without any intention of reform; he opened a wine-shop and brothel, and is reported to have been drowned by the authorities, about 1550, in his fiftieth year. Hüsgen[1] says it was the practice to condemn various kinds of criminals, and among them pimps, to be drowned; he cites Lersner's "Chronik." Beham's cuts, etchings, and engravings amount to about four hundred, of which the last are the best.

Barthel or Bartholomæus Beham, the cousin or uncle of Hans Sebald, was one of the best painters of this school. He also was the pupil of Albert, and gave so much promise of excellence that the Duke Wilhelm of Bavaria sent him to study in Italy, where he died in 1540, in the prime of life. His picture of the Resuscitation of a woman by touching her with the cross, now in the Pinacothek at Munich, is one of the most remarkable productions of the early German masters. Barthel is said by Sandrart to have assisted Marcantonio in his prints after Raphael.[2]

Albrecht Altdorfer was born at Altdorf, in Bavaria, in 1488. He is equally distinguished as painter and engraver in copper and in wood; but in the latter part of his life he appears to have been more exclusively occupied in painting. Some of his pictures show prodigious patience: there is a picture by him in the Pinacothek at Munich, dated 1529, which represents Alexander's Battle of Arbela. It contains a countless mass of small figures, all dressed in the German military costume of Albert's own time, and every object is defined with the most accurate minuteness of detail; it is, however, designed with a perfect disregard of perspective, aërial and linear. This picture was formerly in the Gallery of Schleissheim, and was taken by the French to Paris. Napoleon was so delighted with it that he had it hung up in his bath-room at St. Cloud, where it remained until 1815, when it was returned with the other foreign works collected, during the war, in the Louvre.

It contains perhaps more figures than any other picture, but they are very small; and the design is in the pure Gothic taste. In the circumstantial detail of the parts, both of costume and the general accessories, it is perfectly surprising: there is nothing indistinct in the picture, and yet perhaps there is nothing that one would expect to find in such a scene that is not to be found there. Altdorfer seldom painted other than very small figures; the only large figures, said to be by him, are some at the convent of Mölk, and these have

[1] "Artistisches Magazin," 1790.

[2] Sandrart, "Academia Todesca," or "Teutsche Academie der edlen Bau-Bild- und Mahlery-Künste," &c. 4 vols. folio, Nürnberg, 1675-79. Sandrart is the German Vasari.

been generally attributed to Albert Dürer: they represent the Saviour and other figures, life size.

Although this painter was one of the most eminent of his time, all we know of him in addition to what has been said is that he lived chiefly in Regensburg: the report that he was the scholar of Dürer wants confirmation. Regensburg was formerly rich in his works, but many have been removed from it; only a few of his paintings now remain there: the collections presented to the town library by the lawyer Peuchel have been removed to Munich. He seems to have given up engraving for painting in 1525, as that is the last date on any of his prints: the last date on a picture is 1538, the supposed year of his death. A set of forty cuts of the Fall of Man was published in 1604 as a series by Dürer. Strutt considered the report that Holbein had studied the cuts of Altdorfer to be borne out by a comparison of the works of the two masters.

Altdorfer is one of the best of the so-called German "little masters," from the smallness of their prints and cuts; he is second only to Albert Dürer of this school, as an engraver in wood; the French call him le petit Albert. The woodcuts are the best of his prints; they are supposed to have been engraved by himself. Whether Albert Dürer ever cut in the wood is a matter of dispute.[1] Altdorfer died about the year 1538.[2]

HANS BURGKMAIR of Augsburg (1472-1559), rather the contemporary than follower of Albert Dürer, though he was doubtless influenced by him, is particularly distinguished for his woodcuts: the Triumph of the Emperor Maximilian, in 135 large plates, executed in 1519, is one of his most popular works in this class. The various cuts attributed to Burgkmair amount to about 700.[3] The Gallery at Munich has a good picture of Saints Liborius and Eustace, by him, among several others that are indifferent.

JOST AMMAN was another remarkable artist of this school, though a Swiss by birth; he was born at Zürich in 1539, but established himself in Nürnberg in 1560, and gave up his right of burghership at Zürich in 1577. Amman is also chiefly distinguished for his woodcuts, which, according to some accounts, amount to upwards of a thousand; they comprise almost every subject. One of his most remarkable works is *Πανοπλία*: it is a description of all the principal trades and occupations of Amman's time, and contains 115 illustrations on wood of various mechanics and tradesmen in appropriate costume: Amman himself is represented as the

[1] See the "Treatise on Wood Engraving, &c., with Illustrations by John Jackson."

[2] Heinecken, "Dictionnaire des Artistes," &c.; Bartsch, "Peintre Graveur."

[3] See the "Treatise on Wood Engraving," already quoted, which contains copies of some of Burgkmair's cuts.

engraver. The book is very scarce; it was published first at Frankfort, in 1564, and second and third editions appeared in 1574 and in 1588. Hans Sachs used the cuts for his work "Eigentliche Beschreibung aller Stände auf Erden,"—Particular description of all Ranks upon the Earth—which was printed at Frankfort, in 1568 and 1574. Another remarkable work is the "Icones Livianae," published in 1572-3, containing illustrations of Livy's "Roman History." There are several others by him of more or less merit or interest. Siegmund Feyerabend, of Frankfort, was the publisher of most of Amman's works; and some were published after his death: he died at Nürnberg in 1591.

His designs are nearly exclusively book illustrations; and they comprise subjects from history, general and military costume, field sports, natural history and heraldry. Strutt says of his style: "It is neat and decided; but if his strokes are more regular than was usual with the engravers of wood of his time, it is to be feared that as much as he gained by the pains he took with this part of his execution, he lost in freedom and spirit." He was also an author; he wrote a book on Poetry, Painting, and Sculpture, published at Frankfort first in 1578, and later as a Manual of Painting—"Artis Pingendi Enchiridion."

Augsburg was already distinguished for its school of painting at the beginning of the sixteenth century. Holbein was a native of Augsburg, where he spent his youth, but his early manhood was spent in Switzerland, and the remainder of his life in England. The principal painter of Augsburg of this period was CHRISTOPHER AMBERGER, the son of a stonemason of Amberg, and he was born there, or at Nürnberg, about 1498. He is supposed to have been the scholar of Hans Holbein the elder, and to have imitated the style of the younger Holbein. He painted in distemper, and in oil; and in the former method is said to have executed some very successful works on the exteriors of houses at Augsburg. When Charles V. visited Augsburg in the year 1532, he sat to Amberger, and was so much pleased with the portrait when finished, that he presented the painter with a gold chain and medal, and 36 rix-dollars, about seven guineas, three times the price asked by Amberger; and Charles observed that it was as good a picture as the one for which he had paid Titian 100 rix-dollars, about twenty guineas. The Emperor was probably not a perfect judge of a picture, though he may have been right in this instance. Amberger's price of 12 dollars, or fifty shillings, here explained, was not a bad price: we have already seen that Albert Dürer was content to draw a portrait for 20 pence. Titian's fee of 100 rix-dollars was certainly most princely payment for that age. The portrait by

Titian alluded to was painted at Bologna in 1530. There is a good portrait of Charles by Amberger in the Gallery of Berlin, inscribed *Aetatis* XXXII., which is probably the picture in question. Amberger died at Augsburg in 1568, aged about seventy.

Amberger's oil-pictures are small, and consist chiefly of portraits, after the manner of Holbein. Fiorillo[1] states that many of his works pass as the originals of that painter, though they will not bear comparison with those of Holbein for execution. Amberger's style generally is, like the characteristic hard gothic work of his time in Germany, without any feeling for aërial perspective, though the linear is observed; but some of his pictures are very well coloured, and even freely handled, as the fine portrait of Sebastian Münster, ascribed to him, in the Berlin Gallery, which is a superb picture; it is, however, not signed. His best works are at Amberg, in the church of St. Martin, and in the Franciscan convent there. In the Berlin portrait of the Emperor Charles V., the colour is thinly driven, with a clear outline, as in the heads of Holbein.

The Augsburg Gallery has a portrait of Henry VIII., attributed to Amberger, of the year 1535: this may be a copy from Holbein. All the Holbeins preceded Amberger.

Hans Holbein the elder, the father of the celebrated painter, is said to have been born at Augsburg about 1460; he was active between 1495 and 1507, and died at Basel, in Switzerland. The son, born in 1495, left Augsburg about 1510, so that Amberger can have had but little opportunity of studying the works of the son, certainly very rarely those painted in England; they were both of the same age, and neither the art of the one nor the other can have been developed at that time. Holbein formed himself in Basel.[2]

If either, Amberger must have taken for his model the elder Holbein, some of whose highly-finished works are in the Augsburg Gallery, and in the Pinacothek at Munich: three in the Augsburg Gallery were painted in 1495, 1502, and 1504. He has signed himself *Hans Hollbayn de Augusta*, Hans Holbon, and *Hans Holbein Civis Augustanus*. A still older Hans Holbein was active at Augsburg between 1459 and 1499; he was patronized by the Fuggers, and there are good pictures by him bearing both dates. One a Madonna and Child, signed Hans Holbein c.a. (civis Augustanus) 1459. The other is the Basilica of Santa Maria Maggiore, at Rome, signed Hans Holbn̄, and dated 1499; now in the Gallery at Augsburg; it was painted for Dorothy Rölingerin, for 45 florins.

Sigmund Holbein, the uncle of the youngest Hans, became a

[1] "Geschichte der Mahlerei in Deutschland," &c., ii. p. 388.

[2] See Chapter xxxiii. on Painting in England.

citizen of Bern, and in 1540 made his will, bequeathing all his property in Bern to his celebrated nephew, then in England. The National Gallery possesses a remarkable portrait ascribed to him, presented by the Queen—a lady in a large white cap, of the maiden name of Hoferin; the picture is painted on deal.

Ambrosius and Bruno Holbein were brothers of the youngest Hans, the one older, the other younger than himself: they were established at Basel.[1] Ambrose was inscribed among the painters of that place in 1517. There is a good small portrait ascribed to Ambrose in the Belvedere Gallery, at Vienna.

Towards the close of the sixteenth century, the peculiar character of German art was lost in the general imitation, real and imaginary, of the great Italian masters, which from that time commenced unopposed to influence all the Transalpine schools of Europe. Martin Schaffner and Georg Pencz, were among the first of the Germans who attempted the Italian style of design.

Martin Schaffner was a citizen and an established painter at Ulm in 1508, and was still living there in 1539 in great reputation, as is evident from the price of 50 florins which he received for a portrait in that year.[2] It is judged from his rounder drawing, and other qualities, that Schaffner must have studied in Italy; his colouring seems faded. Till within the last forty years Schaffner was unknown; his monagram, composed of an s on an m, having caused his works to be assigned to the well-known Martin Schöen, though the comparatively large style of Schaffner bears really no resemblance to the authentic works of the older master of Ulm. Among the principal works of Schaffner are four large pictures, painted in 1524, from the life of the Virgin, in the Pinacothek at Munich: one of them, the death of the Virgin, was lithographed by Strixner, 1812, as the work of Martin Schöen. Some works by him are in the Wallerstein collection, purchased by the late Prince Consort.

Schaffner signed with a monagram composed of M.S., and M.S.Z.V., and M.S.M.Z.V., which signifies *Martin Schaffner Maler zu Ulm.* The cathedral of Ulm still possesses an altar-piece by him, painted in 1521. A picture of the Holy Family, in the Vienna Gallery, with a monagram similar to that of Schaffner, is dated 1490.[3]

Georg Pencz or Pens (about 1500–50), one of the best German portrait-painters, was a native of Nürnberg, and a pupil of Albert Dürer. He went with Barth. Beham early to Italy, and studied engraving under Marcantonio at Rome, where he endeavoured at the same time to appropriate the style of Raphael. Pencz acquired great

[1] Passavant, "Beiträge zur Kenntniss der Alten Malerschulen Deutschlands," in the "Kunstblatt" for 1846. [2] Fr. Brulliot, "Kunstblatt," August 8, 1822.

[3] Mechel, "Catalogue des Tableaux, &c., de Vienne," Basle, 1784, p. 233; and the catalogues of Krafft or Engert.

skill, and some distinction, as an engraver and as a portrait-painter; and he has executed also several religious pieces of merit. The Galleries of Nürnberg, Augsburg, Munich, Vienna, and Berlin, have some good specimens of the works of Pencz. His copies from Marcantonio are said to pass for works by Marcantonio himself. But Pencz's prints, which amount to about 180, are generally signed G. P.; they range from about 1530 to 1550. He died at Breslau. There is an indifferent portrait attributed to him, at Hampton Court; it is coarse and red: at Windsor is a more delicate example.

The efforts at Italianizing northern art arose, according to Fuseli, probably through the circulation of Marcantonio's prints after Raphael; and "ere long," he observes, "the style of Michelangelo, as adopted by Pellegrino Tibaldi, and spread by the graver of Giorgio Mantuano, provoked those caravans of German, Dutch, and Flemish students, who on their return from Italy, at the courts of Prague and Munich, in Flanders and the Netherlands, introduced that preposterous manner, the bloated excrescence of diseased brains, which in the form of man left nothing human, distorted action and gesture with insanity of affectation, and dressed the gewgaws of children in colossal shapes; the style of Goltzius and Spranger, Heynz and Ab Ach: but though content to feed on the husks of Tuscan design, they imbibed the colour of Venice, and spread the elements of that excellence which distinguished the succeeding schools of Flanders and of Holland.

"This frantic pilgrimage to Italy ceased at the apparition of the two meteors of art, Peter Paul Rubens and Rembrandt Van Rhyn."[1]

Heinrich Goltzius, of Mulbracht, in Rhenish Prussia (1558-1617), was brought up by his father as a glass-painter, but he preferred engraving, to which he in his earlier life chiefly devoted himself. He married at the age of twenty-one, and settled and died at Haarlem. Suffering from ill-health, he commenced in 1590, a tour through Germany and Italy, in order to restore both body and mind. He travelled, says Van Mander, under a feigned name, with a servant; Goltzius occasionally acting the part of the servant while the other represented the master: it was under these circumstances that he spent part of the year 1591 in Rome. He did not take to painting till after his return from Italy, where he had been greatly impressed by the prodigious works of Michelangelo in the Sistine Chapel. He was one of the earliest of the northern painters who laboured under the Michelangelo mania; his figures are too obviously anatomical, but his colouring is rich. His reputa-

[1] Lecture II.

tion now rests on his prints, which are numerous, but small: they bear dates from 1578 to 1615, but were chiefly executed before his Italian journey, in 1590.

Goltzius's contemporary, CORNELIS VAN HAARLEM (1562–1637), carried the representation of the nude to an excess, though he does not appear to have ever visited Rome; he however studied for a year at Antwerp, with Giles Coignet, who had lived some time in Italy; and Cornelis was himself a diligent student of casts from ancient sculpture. The Gallery of the Hague possesses a remarkable "Murder of the Innocents" by Cornelis; a laborious well-coloured picture, and with much fine drawing in parts, but wholly devoid of taste. The Amsterdan Museum has a similar work, painted in 1590, but very inferior to the Hague example: it is altogether a detestable specimen of pictorial mannerism.

BARTHOLOMÆUS SPRANGER of Antwerp, where he was born in 1546, studied first at Haarlem; then, in 1563, in France, and eventually in Italy; at Milan and at Rome. In the Eternal City he was patronized by the Cardinal Farnese, and by Pope Pius V., who appointed Spranger his painter. In 1575 he left Rome by the invitation of the Emperor Maximilian II., and settled in Prague. He was afterwards still more highly honoured by the Emperor Rudolph II., who in 1588 ennobled his family, adding the title VAN DEN SCHILDE to the name of Spranger. He revisited his own country in 1602 and was greatly fêted, more certainly for his success and position, than for any genuine admiration of his art: he returned to Prague and died there, it is said, about 1625.

Spranger had great facility, painted from memory, and was accordingly to the utmost degree mannered and incorrect. The National Gallery possesses a monstrous work by him, entitled, "Men destroyed by Dragons."[1] His style quite justifies the sweeping censure of Fuseli, quoted above: the long, general, and brilliant success of such a painter is inexplicable; except under the supposition that taste was generally corrupt at the close of the sixteenth century, and especially so in Germany.

There is a large collection of Spranger's works in the Gallery at Vienna. Some of his best pictures are in the style of Vasari.

AB ACH, or HANS VAN ACHEN, of Cologne (1552–1615), imitated the style of Spranger. In his twenty-second year he went to Italy, and was much struck by the magnificent colour of the Venetians, of which he learnt some of the mysteries from Gaspar Rems, a Fleming established at Venice. He then studied in Rome; and was eventually installed as painter to the Elector of Bavaria, at Munich, where he executed his best pictures. From Munich he

[1] Presented by the Duke of Northumberland. Not exhibited.

was invited to Prague by the Emperor Rudolph II.; and here he lived the remainder of his life, constantly working for the Emperors Rudolph and Matthias I., and the nobles of the Imperial court. He had the reputation of being the richest artist of his time: he married the daughter of the celebrated musician, Orlando di Lasso.

Van Achen was a bold and easy painter, but, like Spranger, a vicious mannerist, commonly disregarding both the antique and nature, though he occasionally painted in the classical taste, and has produced some fine portraits; as that of the Emperor Rudolph, engraved by Raphael Sadeler, and that of Spranger, engraved by J. Müller. He was one of the principal agents in propagating that gross and ponderous style, combining florid colour with exaggerated forms, under the eclectic principle of uniting, in the spirit of the vain boast of Tintoretto, the colouring of Titian with the design of Michelangelo. With the cinquecento style of Italy was revived also its most prominent subject, and heathen mythology again attained the ascendant.

The Gallery of Vienna possesses many of Van Achen's works. He was called Van Achen from the birth-place of his father, Aix-la-Chapelle, or Aachen; the Schleissheim Gallery has a picture by him, signed, HANS V. ACH. FE. 1598.

JOSEPH HEINZ, of Bern (about 1565-1609), was the scholar of Van Achen, but few of the circumstances of his life are known; he was also a distinguished painter at the court of Rudolph II., who sent him to Italy to complete his studies in Rome. Heinz studied chiefly the works of Correggio, and considerably modified the manner of Spranger and Van Achen. He obtained a great reputation by a picture of "The Rape of Proserpine," and similar classical subjects, painted for the Emperor Rudolph, at Prague.

Heinz died in the prime of life, leaving a son, and a beautiful widow, who afterwards married the painter, MATTHÄUS GONDOLACH of Cassel, who succeeded Heinz also in the Emperor's favour.

The Gallery of Vienna possesses some small pictures by Heinz, which are considered better than his larger works. The son was also brought up as a painter, by his stepfather Gondolach. He was in Venice with Sandrart.[1]

After the death of the Emperor Matthias in 1619, when the Thirty years' War had just commenced, the very flourishing school of Prague was dispersed. Gondolach settled in Augsburg, where he died, old, in 1653. He painted small pictures on copper, in the manner of Heinz. In the Gallery of Vienna is such a picture of

[1] Van Mander, "Het Schilder Boek," &c.; Sandrart, "Teutsche Academie," &c., vol. i.; Fiorillo, "Geschichte der Mahlerei in Deutschland," vol. ii.

the "Marriage of St. Catherine, with various Saints," in which St. Matthew and St. Helena are portraits of the Emperor Matthias and the Empress Anne: it is signed, *M. Gondolach* f. 1614.

Christopher Schwarz of Ingolstadt (1550-97), enjoyed a great position at the court of the Elector, Wilhelm V., at Munich. He had studied at Venice under Titian, and introduced into Munich the practice of painting the exterior of the houses with frescoes. The Galleries of Munich and Schleissheim still possess pictures by Schwarz; and there are good altar-pieces by him in some of the churches of Munich, and other towns of Bavaria: the Crucifixion, at Landshut, is considered one of his principal works.[1]

Johann Rottenhammer, of Munich (1564-1622), another of the many protégés of the Emperor Rudolph II., studied likewise in Italy; at Rome, and at Venice, where he was chiefly taken up with the works of Tintoretto, then still living. He married at Venice, returned to Munich, and finally settled at Augsburg, where he died.

Rottenhammer painted some large altar-pieces, but he is now chiefly remembered for his small mythological pictures, in which he was aided with backgrounds sometimes by Velvet Brueghel, Paul Brill, and other skilful landscape painters of his time. But sometimes his figures are only accessories in the pictures of Brueghel. He was unequal; being a man of extravagant habits, he was often in want of money, and he then painted small worthless pictures at a low price, for the dealers. On the other hand, many of his works, especially his small pieces on copper, are elaborately executed, and for some of these he received large prices; as for instance, 3,000 florins for a "Marriage at Cana," from the Elector Palatine, Johann Wilhelm. Though in constant receipt of a large income, he spent it as fast as he made it, and died in poverty: Sandrart says he squandered away at least 80,000 florins. The fine picture of the "Feast of the Gods," which Rottenhammer painted for the Emperor Rudolph II., is now in the Gallery at Pommersfelden, near Bamberg; other pictures painted for this Emperor are in the Belvedere Gallery at Vienna; where, and at Munich, Rottenhammer is seen to advantage in his small works. The National Gallery example is also a good specimen of them. As a worthless example of this master, if true, may be instanced the "Judgment of Paris" at Hampton Court.

Among the good German painters who were not influenced by the Italian machinists, of those who were acquainted with Italy, may be especially distinguished Adam Elzheimer, who may be accounted among the earliest genre-painters: Sandrart says he was the first who painted small pictures at Rome.

Elzheimer, known also as Adam of Frankfort, was the son of a

[1] Lipowsky, "Baierisches Künstler Lexicon," 1810.

tailor of that city, where he was born in 1574. He studied under Philip Uffenbach of Frankfort, and settled early in Rome, where, as ADAMO TEDESCO, he acquired great distinction for his small minutely-finished landscapes, on copper, into which he introduced well-painted figures, from subjects both of Christian and classical mythology, giving to both equal importance; it is certain, however, that there is more unity and character when some one element or province preponderates. Elzheimer was also distinguished for his night-pieces, with moonlight or with torch- or lamp-light effects, and sometimes moonlight and torchlight combined in the same picture; in which, very properly, the effect of the light represented is the prime feature. In these subjects, says Sandrart, he became a model to other painters: as for example, "The Flight into Egypt," in which Joseph leads the ass with one hand, and holds a torch in the other; a subject treated by him several times. Sandrart also tells us of Elzheimer's enthusiastic love of nature: he would lie half a day or a whole day, studying a cluster of trees or some striking natural object, and without making any sketch would go home and make a faithful picture of it. Turner and Horace Vernet are reputed to have made similar studies, with like results.

Elzheimer married a Roman wife, and had so large a family that he got into debt, as his pictures, by reason of the great labour he bestowed upon them, did not pay him sufficiently to meet his necessary expenses. He was cast into prison, and here he lost courage, fell into a state of hopeless despondency, and died, in 1620, either in prison, or soon after he obtained his liberty, through the intercession of Pope Paul V. Rubens, and his friend the Count Goudt, are said to have liberally assisted him; but it was in vain.

After his death Elzheimer's reputation was greatly enhanced, and as his pictures were exceedingly scarce, the works of Jacob König of Nürnberg, his imitator at Rome, were substituted for them, not innocently but wilfully, König's signature being removed to further the imposition, says Hüsgen.[1] There are about sixty engravings, including a few duplicates, after the works of Elzheimer, twenty-two of which are by Hollar, and seven by the Count Hendrik Goudt[2] of Utrecht, who was a pupil and great patron of Elzheimer's at Rome. Elzheimer himself etched a few plates.

Among landscape and animal painters, PHILIP ROOS of Frankfort (1655-1705), called ROSA DI TIVOLI, where he settled, was a bold and effective painter. He was the son and pupil of John Henry Roos, a

[1] "Artistisches Magazin," Frankfort, 1790, p. 85. This writer went to a friend's house to see an "Elzheimer," when to his astonishment he saw a picture which he had known elsewhere as a signed "König."

[2] This nobleman had a miserable end. When he returned home to Holland, after the death of Elzheimer, some lady of Utrecht gave him in 1624 a love potion, which so seriously injured him that it deprived him of his memory for the remainder

painter of similar subjects, and of some merit. Philip was considerably mannered, but had extraordinary powers of execution, and has left many works on a large scale. He died in Rome. Some of the bolder works of FRANZ WERNER TAMM, of Hamburg (1658-1724), who likewise visited Rome, might be mistaken for those of Rosa di Tivoli.[1]

It would be an uninteresting labour to follow the Germans further: every petty capital has its own favourites, who reverse the old proverb, and are unlike prophets, for while great in their own country, they have little or no credit out of it. There are, indeed, but very few German painters of the seventeenth or eighteenth centuries who can justly claim a place in a summary general view of the art, such as is attempted to be given in this work. The Church was still the great patron of the German artists, but portrait, genre, landscape, animal, and architectural painting all had their more or less worthy representatives.

Among these few painters may be mentioned CHRISTOPHER PAUDITZ, an imitator, if not a pupil, of Rembrandt; who excelled in history, portrait, and animal painting. He was a native of Lower Saxony, but the date of his birth is unknown. The Gallery at Dresden possesses a portrait of a young man, said to be his own, signed, and dated 1600? Pauditz lived chiefly at Freising in Bavaria, where he found a great patron in Albrecht Sigismund, Duke of Bavaria, and made Bishop of Freising in 1639; his principal work is "Christ driving the Money Changers from the Temple," in the old cathedral of that city. His death is said to have taken place at Freising, in consequence of a defeat in a competition with a painter of Nürnberg, of the name of Rosenhof; the subject was "A Wolf destroying a Lamb;" both pictures are now in the Gallery at Munich, and are dated on the back, 1666. That of Pauditz is the better performance, certainly, but it is not particularly excellent; he has introduced a skulking fox, watching his opportunity for a share in the prey.[2] He has signed his name on this picture, Paudiss.

One of the most remarkable German painters of this period was certainly BALTHASAR DENNER, who was the son of a Quaker of

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of his life. Fiorillo, "Geschichte der Mahlerei in Deutschland," ii. p. 553. His seven plates after Elzheimer, are—"Tobias and the Angel," 1608; the same subject, 1613; "Ceres," known as "The Witch," 1610; "Philemon and Baucis," 1612; "The Flight into Egypt by Moonlight," 1613; a small landscape, 1613; and "The Beheading of John the Baptist," oval, marked H. G.

[1] Francesco Londonio of Milan (1723-83), better known for his etchings of animals and landscapes, also painted in the manner of this painter.

[2] Lipowsky, "Baierisches Künstler Lexicon," 1810; Schäfer, "Gemaelde-Gallerie zu Dresden," &c., 1860.

Hamburg, where he was born November the 15th, 1685. He died at Rostock, April the 14th, 1749. He was chiefly a portrait-painter, and was sometimes minute in his execution, even to the marking of the peculiarities of the skin. Yet with all his microscopic finish, his heads have an artificial effect, and appear less natural than the bold and often even carelessly handled portraits of Paul Veronese or Velazquez, Titian or Vandyck, Rembrandt or Reynolds: we neither do see, nor care to see, such details as Denner loved to elaborate. The great painters mentioned managed to produce a more natural, and, therefore, a really more finished effect, with one tenth of Denner's labour: though there never was a great painter who achieved his position without great labour, labour alone has never made a great painter. The world was, however, fascinated by Denner's finish, and he was greatly patronized by the Courts of Northern Europe. A fall in his youth made him a cripple for life, and this circumstance inducing sedentary habits, no doubt contributed much to that patient endurance which enabled him to carry out his elaborate system of finishing. Some of his examples of youth and age are taken from his own family, from his father and mother and children. He married in 1712, and his wife accompanied him in all his numerous journeyings; comprising a visit to London in 1715, and again in 1721, when he was offered 500 guineas for the head of an old woman, which was afterwards bought by the Emperor Charles VI. for 4700 florins (470*l.*), and is now at Vienna, where also is his own portrait, painted in 1726. Denner lived several years in England, and Hampton Court possesses some disagreeable specimens of his highly-finished heads. Excessive finish was rather exceptional with Denner; his ordinary portraits were necessarily less elaborate than his professedly sensation heads. He painted also miniatures, and fruit and flower pieces, distinguished for their high finish.

Dominicus Van der Smissen (1704-60), his pupil and brother-in-law, painted in imitation of his style, and the works of the pupil occasionally pass for those of the master; they are, however, usually less laboured and much better, being executed with greater general taste.[1] Christian Seybold of Mainz (1697-1768), court painter to Maria Theresa, was another good imitator of Denner, and a refinement on him.

One of the most versatile geniuses of the later German painters was Johann Wilhelm Ernst Dietrich, who enjoyed a great reputation at Dresden, where he was keeper of the celebrated Picture Gallery. He was born at Weimar in 1712, and learnt painting of I. Alexander Thiele (1685-1752), the German Canaletto, by

[1] "Hamburgisches Künstler Lexicon," 1854.

whom there are many good views at Dresden. Dietrich died at Dresden April 24th, 1774. He painted almost all subjects, and was remarkable for the facility and fidelity with which he imitated the style and manner of other masters. After his Italian visit in 1736, he sometimes wrote his name Dietricy.

One more master deserves especial mention—DOMINIK QUAGLIO, who may take rank among the best architectural painters of any time or country. He was born at Munich in 1787, and was taught painting by his father, a scene-painter there; and Dominik commenced his own career in the same capacity. He soon forsook this occupation, however, for architectural painting, and excited universal admiration by his carefully-studied pictures of the old Gothic cathedrals, and other mediæval buildings of Germany: he has drawn also, in lithography, many admirable views on a large scale of the most interesting old places in South Germany, in any way remarkable for their architecture: one of the most delightful of these is the Market Place of Nuremberg, 1819. Quaglio made also many drawings in Italy for Gally Knight. He died on the 9th of April, 1837, at Hohenschwangau, the castle of which he was restoring for the late King of Bavaria, Maximilian II., then crown Prince.

Christ mocked.—Albert Dürer.

CHAPTER XXV.

THE ANATOMICAL MANNERISTS AT ROME AND FLORENCE IN THE SIXTEENTH CENTURY.

THE accession of Adrian Florent of Utrecht, the tutor of Charles V., as Adrian VI., to the Papal chair, for a time paralyzed the arts: he was wholly indifferent to them. The extravagance and worldliness of his predecessors had reduced the temporal and spiritual affairs of the Papal State and Church to a condition of ruin and disorder beyond remedy. The great schism in the Church was rapidly increasing; and Adrian, who has the character of having been a conscientious man, was too much occupied by the anxieties of his high office to turn any attention to the pursuits and enterprises of his worldly predecessors.

In the year 1527, however, a much greater calamity happened to the arts of Rome, in the sack of the city by the soldiers of Charles V., under Bourbon,[1] when the great school of Raphael was dispersed over Italy. The Cardinal Giulio de' Medici (Clement VII.) was then Pope: he was a man of a very different character from Adrian; and when Rome had somewhat recovered from the excesses of that memorable year, affairs began to assume their usual course previous to the accession of Adrian. Giulio, a true Medici, was ambitious and worldly, and costly undertakings in art were again commenced. Clement VII. ordered the completion of the decorations of the Sistine Chapel, and the Last Judgment by Michelangelo was commenced a few months before the death of this Pope. His successor Paul III. was equally desirous of the prosecution of the picture, which was at length finished, after a lapse of eight years in its progress, during the reign of that Pope. This great work, however, appears to have contributed chiefly to hasten the decline of the art. Hosts of copyists and mannerists arose, who, possessed, from this great example, with a mania for representing the naked human figure, sacrificed almost every beauty, quality, and motive, to the paramount desire of anatomical display; and apparently imagining the perfection of design to exist in violent action and muscular protuberance, imitated only the *manner*, while they persuaded themselves that they had acquired the *art*, of Michelangelo.

The picture of the Last Judgment found many disapprovers even

[1] Benvenuto Cellini, in his autobiography, gives a circumstantial account of some of the incidents of this barbarous invasion, and claims the credit of having shot Bourbon with his own hand: this is doubted, but some other homicides he boasts of are no doubt true enough. See also Vasari, "Vite," &c.

in the lifetime of Michelangelo, and the chief objection to it was its nudities. Other weightier objections have been made to it since; a want of appropriate sentiment and dignity being the most common objection. The Richardsons' opinion constitutes a summary of the condemnatory criticisms which have been passed upon it:—"The Vault is, I think, better than the Judgment,[1] which is full of shocking improprieties and absurdities, though some of these have been corrected since by other hands, by covering with draperies what was most offensive. But the wrong manner of thinking in other respects could not be so easily altered, unless by demolishing the whole work. There is indeed a great variety of attitudes of a human body, in which is seen profound skill in anatomy, as the authors who so extravagantly commend this picture say. This would have been a good character for a drawing-book, but it is a very improper one for such a subject as the Last Judgment."[2]

This corrupt taste, which may be termed the anatomical, prevailed both at Rome and Florence some years before the death of Michelangelo, who therefore may be said to have outlived the style which he himself had created; and he who in the time of Julius II. had himself been chiefly instrumental in raising painting to the high degree which it attained in the pontificate of Leo X. lived to see it degenerate, greatly through his own influence, into a mere handicraft in the time of Pius IV.

One of the most distinguished painters of this period, whose style was a compound of those of Michelangelo and Raphael, without the correctness or purity of the latter, and with only the manner of the former, was GIROLAMO MUZIANO, born at Acquafredda, near Brescia, in 1530; he acquired his art under his celebrated countryman Romanino, and afterwards spent some time in Venice, devoting himself, as was orthodox, to the works of Titian, but, as was not usual, was most fascinated by the landscape backgrounds

[1] This extract proves Platner ("Beschreibung der Stadt Rom," i. p. 503, note) to be wrong, when he says that Carstens and other Germans were the first in modern times to assert the superiority of the paintings of the Vault over the Last Judgment. ASMUS JACOB CARSTENS (1754-98), a native of Schleswig, and an enthusiastic admirer of Michelangelo and high epic art, acquired a great reputation by his vigorous designs from the ancient poets. He is considered to have roused the Germans of the eighteenth century from their drowsy academical mechanism, and to have been the pioneer to the new poetic and ethic sentiment which distinguishes their artists of the present age.

[2] "An account of Statues," &c., 1722, p. 270. Daniele da Volterra painted some of the draperies alluded to, in the life-time of Michelangelo, who had declined to do it. Paul IV. was then Pope, and he threatened, in consequence of this refusal, to destroy the whole picture: the affair was, however, finally accommodated by Daniele, a favourite scholar of Michelangelo; but he went afterwards by the nickname of Braghettone (*breeches* or *breeches-maker*).—"Beschreibung von Rom," ii. 1. 293.

of that great painter. Such was Muziano's delight in landscape painting, that when he first settled in the Eternal City, while still young, he was known as *Girolamo dei Paesi*. He was, however, excellent in figures, in which he somewhat anticipated the purism of the academicians, though at some slight cost to natural truth and vigour. Michelangelo, however, who was still working in Rome when Muziano settled there, had a high opinion of him, and pronounced him one of the best masters of his age: he was not altogether absorbed by the anatomical mania of that time, though he was by no means free from it. His master-piece was considered the "Raising of Lazarus," which was formerly in Santa Maria Maggiore at Rome, but it has disappeared. This was a favourite subject with him; he painted a Lazarus for the cathedral of Orvieto in 1556; and there was one in the Orleans collection; and there is a small one in the Louvre, from the church of San Luigi dei Francesi at Rome, which may be the sketch of the celebrated picture by which he gained so much credit; not that work itself.[1]

Muziano executed many good portraits; and he completed the drawings of the bas-reliefs of the Pillar of Trajan, which were commenced by Giulio Romano, and are engraved by Villamena. He was the projector of the Roman Academy of St. Luke, which was founded by Gregory XIII., and was its first president. He was also, as architect, superintendent of the Vatican: he built the Cappella Gregoriana; and the perfection also of the Roman manufacture of mosaic was greatly indebted to the labours of Muziano. He died at Rome, April 27th, 1592.

Taddeo and Federigo Zucchero, of Sant' Angelo in Vado, were the chief rivals of Muziano in Rome. Taddeo died September 2nd, 1566, aged thirty-seven, and was buried near Raphael in the Pantheon. Federigo had a long and great career, not only in Italy but in other European countries. He executed some vast works in the cathedral of Florence, but they were distinguished for their vastness alone. He succeeded Girolamo Muziano as President of the Academy of St. Luke at Rome. This academy was, however, not completely established until 1595, after the death of Muziano, and when Zucchero returned from Spain, in the pontificate of Sixtus V. Federigio died in 1609, at Ancona, aged sixty-six. He left writings on the arts, which, according to Lanzi, are full of bombast and pedantry; and he adds that, instead of instruction, they present a mere tissue of undigested speculations; and that all that Zucchero wrote, put together, is not worth one page of Vasari. At Hampton Court there are two portraits of Queen Elizabeth by Federigo; and a full-sized picture of her gigantic porter, dated 1580; also the Calumny of Apelles, already noticed, and other works by him.

[1] Baglione, "Vite de' Pittori," &c.

Taddeo was a superior painter to his brother. His principal works are the frescoes of the palace of Caprarola, painted for Cardinal Alessandro Farnese, and illustrating the glories of the Farnese family.[1]

The principal contemporaries of the Zuccheri at Rome were—Girolamo Siciolante of Sermoneta, Marcello Venusti, and Livio Agresti of Forlì, all scholars of Pierino del Vaga; also Scipione Pulzone, called from his birthplace, Gaetano, the scholar of Jacopo del Conte, who were both excellent portrait-painters.

Il Sermoneta, a good oil-painter, and very successful in portraits, was still living in 1572. Livio Agresti died about 1580; he excelled in oil and in fresco.

Marcello Venusti, born at Mantua in the early part of the sixteenth century, spent much of his life at Rome, but died in Florence before 1585. He was the scholar of Michelangelo as well as of Pierino. He executed several works from Michelangelo's drawings and compositions, among which is conspicuous the admirable small oil picture of the "Last Judgment," now in the Gallery of Naples; it was copied under Michelangelo's own superintendence, for the Cardinal Farnese, and now, owing to the decayed state of the original fresco, is of the utmost interest. Venusti excelled in works on a small scale, and in portraits:[2] the Capitol at Rome possesses a portrait of Michelangelo by him. In the Manchester Exhibition, contributed by Mr. J. S. Harford, was a fine small copy by Venusti of Sebastiano del Piombo's fresco of the "Scourging of Christ," in San Pietro in Montorio, Rome, signed Ma. Venu. 1552. Ar. S. Ven.

Jacopo, or Jacopino del Conte (1510-98), born at Florence, lived chiefly, and died, at Rome: though he executed some historical works, both in fresco and in oil, he was chiefly distinguished as a portrait-painter: this was a branch of art greatly patronized towards the close of the sixteenth century at Florence and Rome, as well as at Venice, where it more especially flourished. Pulzone, or Scipione da Gaeta, as he is likewise called, died about 1590, aged thirty-eight.

Yet though the great works of Michelangelo were executed at Rome, they influenced chiefly the painters of Florence, who were not, like those of Rome, restrained in their imitation of Michelangelo by any veneration for the genius of Raphael. What has been called the anatomical style was therefore much more palpable and predominant at Florence than at Rome. Matter prevailed over mind generally with the painters of this period.

[1] Sebastiani, "Descrizione e Relazione Istorica del real Palazzo di Caprarola," Rome, 1741. The paintings were engraved in 45 plates by J. J. Prenner, Rome, 1748-50. See the Article on the Zuccheri in the "Penny Cyclopædia."

[2] Baglione, "Vite dei Pittori, &c., del Pontificato di Gregorio XIII.," &c., 4to., Naples, 1733.

ANDREA VANNUCCHI, or ANDREA D'AGNOLO, that is, Andrea the son of Angelo, called DEL SARTO, from the trade of his father, who was a tailor, must be accounted among the contemporaries, not the followers, of Michelangelo. He was born in Florence in 1488, and was the pupil of Piero di Cosimo. Though Andrea, from his early admiration and study of the Cartoon of Pisa, acquired the peculiar characteristics of Michelangelo's style of design, the subject or motive of his works took precedence of the mere outward forms of art. Andrea was invited by Francis I. to France, whither he went in 1518; but his wife, Lucrezia del Fede, a widow to whom he had been only a few years married, induced him to return to Italy for her. Andrea arrived in Florence with a sum of money belonging to the king, with which Francis had trusted him to lay out in art purchases in Italy for him. This money, seduced by the habits of his wife, Andrea squandered in pleasure, and dared not return to France. He died at Florence of the plague in 1530, aged only forty-two. The National Gallery possesses a fine portrait of him by his own hand. It is marked with the painter's usual signature, a monogram composed of two A's, one of which is inverted, and signifying Andrea d'Agnolo.

Andrea is chiefly distinguished for his Holy Families in oil: but he painted also several extensive works in fresco. In light and shade and colour he appears to have been an imitator of Fra Bartolomeo. The Madonna del Sacco (so called from the sack which Joseph is reclining on), a celebrated work by Andrea, is a portion of the frescoes of the Convent of the Santissima Annunziata at Florence, in which there are also some other excellent works by this painter.[1] Some of his altar-pieces in oil, also, are very fine; as the "Madonna di San Francesco," in the Tribune at Florence. The scholars of Andrea, whom his admirers have called *Andrea senza errori*, that is, the faultless, appear to have been much less led away by the prevailing bad taste of the time than the majority of their Florentine contemporaries. The works of IL ROSSO also, or ROSSO DE' ROSSI, known likewise as Giovambattista di Jacopo, called *Maître Roux* by the French, were a worthy exception to the generally corrupt taste of the period. He was born in Florence about 1496, and became a student of the works of Michelangelo. After painting in many cities of Italy, he was invited about 1530, by Francis I., to France, and was intrusted by that king with the superintendence of the works and decorations of Fontainebleau, for which he received a salary of 400 crowns per annum, besides a residence in Paris and at Fontaine-

[1] Vasari, "Vite de' Pittori," &c.; Biadi, "Notizie inedite della Vita d'Andrea del Sarto, raccolte da manoscritti e documenti autentici," Florence, 1829. The writer supposed Andrea to have been born in 1478, but he has confounded him with another Andrea. See the Le Monnier Vasari.

bleau. In 1541, however, in an unlucky hour, he accused his friend and assistant, Francesco Pellegrini, of having stolen some ducats of which he had been robbed; but Pellegrini, after suffering torture, was declared innocent, and Rosso, from remorse and shame together, poisoned himself; much to the great grief and astonishment of Francis, and of his own assistants. But few of Il Rosso's works remain at Fontainebleau, most of them were wantonly destroyed by his successor and rival Primaticcio: those that are preserved were restored by the orders of Louis Philippe, when he repaired the palace at Fontainebleau. Rosso's style was both grand and graceful, but he failed in colouring: his oil or easel pictures are very scarce; one of the best is "The Rival Songs of the Muses and the Pierides," in the Louvre, until recently attributed to Pierino del Vaga, but now on sufficient authority restored to Il Rosso. This name of Rosso, or Maitre Roux, seems to have been given to him on account of his red hair: he was, it is said, a remarkably handsome man. The so-called "school of Fontainebleau," characterised by its mannered proportions, was not so much developed by Rosso, its founder, as by Primaticcio, who was an imitator of Parmigiano.

Marcantonio Franciabigio (1483-1524) studied with Albertinelli, and was the companion rather than the scholar of Andrea; he completed his frescoes in the Scalzo. Vasari speaks of Franciabigio as an unrivalled fresco-painter: he executed, in competition with Andrea, a "Marriage of the Virgin," in the court of the Annunciata; but the monks having uncovered the fresco before it was quite finished, the incensed painter wilfully damaged the head of the Virgin, and the injuries still remain as a monument of his own folly: nothing could induce him to repair the work. Domenico Puligo, of Florence (1475-1527), was a good imitator of Andrea del Sarto, and excelled in Holy Families, Madonnas, and portraits: his works are frequently mistaken for those of Andrea.

Giuliano Bugiardini, of Florence (1481-1556), painted in the style of Albertinelli his master, and excelled in portraits. He called himself Julius Florentinus, and signed JVL. FLO. FAC.; the Berlin Gallery possesses a good picture of the "Virgin adoring the Infant Christ" so signed. Michelangelo sat to Bugiardini for his portrait.

Among the most distinguisned masters of this age and school were also Sebastiano del Piombo; Daniele Ricciarelli da Volterra; Giorgio Vasari; Francesco Granacci; Francesco Rossi del Salviati; Jacopo da Pontormo; Angelo Bronzino; and Alessandro Allori; all painters of great fame.

Fra Sebastiano del Piombo[1] was a native of Venice, but is chiefly

[1] Del Piombo, that is, of the leaden seals; the bearer of the leaden seals was an officer of the Papal court. Sebastian's family name was Luciani. Biagi, "Sopra

distinguished as the companion and imitator of Michelangelo, to whom the designs of some of his best pictures are attributed. Such is the report concerning the Lazarus, in the large picture of the Resurrection of Lazarus, in the National Gallery. Michelangelo, indeed, is said to have designed this picture, and to have induced Sebastian to paint it in oil in competition with the Transfiguration of Raphael; a tradition for which I can find no real foundation. Sebastian was correct in his design, an excellent colourist, and was one of the greatest portrait-painters of his own or any other age. There is probably no portrait in the world that surpasses in dignity and grandeur the half-length figure by Sebastian, of Andrea Doria, now in the Doria Palace at Rome. The National Gallery possesses also a good specimen of Sebastian's portrait-painting in the picture of himself with the Cardinal Ippolito de' Medici, though it is so obscured by its opaque coat of oil varnish as to be now scarcely visible. The hard massive female portrait in the Gallery, formerly supposed to represent Julia Gonzaga, whom Sebastian painted at Fondi, represents an Italian lady as St. Agatha, and was painted in Rome; it is signed F. SEBASTIANUS VEN. FACIEBAT ROMÆ. Mr. Thomas Baring has a fine example of the more delicate work of Sebastian del Piombo, a "Holy Family, with St. John the Baptist."

The great picture of Lazarus is Sebastian's master-piece, and is at the same time one of the grandest examples of Italian oil-painting. It was painted in Rome, and completed in 1519, for the Cardinal Giulio de' Medici, Bishop of Narbonne, afterwards Pope Clement VII. The "Transfiguration" by Raphael, and this picture, were both painted for this prelate, one of them to be placed in the cathedral of Narbonne;[1] the Cardinal was made Bishop of Narbonne by Francis I. in 1515, the commission for these pictures was therefore subsequent to that date, and it is quite possible that the sending of the "Lazarus" of Sebastian del Piombo to Narbonne was the result of an afterthought, to preserve the last work of the deceased Raphael for Rome. Both pictures were publicly exhibited together in Rome, and there were not wanting those who preferred the work of Sebastian to that of Raphael.

The "Raising of Lazarus" was sent to Narbonne after Raphael's death, and remained there until it was purchased by the Duke of Orleans early in the eighteenth century: it was brought to this country with the rest of the Orleans pictures in 1792, and was purchased by Mr. Angerstein, with whose collection it was bought for the nation in 1824.

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la Vita ed i Dipinti di Fra Seb. Luciani sopranominato Del Piombo," in the "Ateneo di Venezia," vol. i. 1827.

[1] Passavant, "Rafael von Urbino," &c., vol. ii. p. 358.

According to Vasari, Sebastian was assisted by Michelangelo in the design of this picture. Sir Thomas Lawrence was in possession of two drawings of the Lazarus, which are attributed to Michelangelo; (they passed afterwards into the King of Holland's collection, and have again changed hands). The great Florentine artist is known to have made several sketches as suggestions for the restoration of the ancient fragment in the Vatican known as the Torso of Apollonius; and as the Lazarus is in the same attitude, it is possible that it was adopted from one of these sketches, but the aid of Michelangelo can have gone little beyond this. Michelangelo was not in Rome when the picture was painted: there is no published record of any visit by him to Rome between 1513 and 1525, although from a passage in a letter from Sebastian in Rome to him in Florence, dated 29th December, 1519, he must have visited Rome in the meanwhile, or Sebastian's picture was commenced before 1513.

The Cardinal had decided that the price of the picture should be fixed by Michelangelo and Maestro Domenico (probably Puligo, who was the same age as Michelangelo), but was satisfied that Sebastian and Michelangelo alone should settle it; and Sebastian writes for the decision at once, as he was then very poor. His words are: "It is enough that you saw the picture commenced, and that it has forty figures altogether, besides those of the landscape,"[1] an expression he would not have used if Michelangelo had had any hand in the painting, or even the composition of the picture. Sebastian died at Rome in 1547, in the sixty-second year of his age.

Daniele Ricciarelli, called, from his birth-place, Da Volterra, where he was born in 1509, was perhaps the greatest of Michelangelo's followers. His fresco of the Taking Down from the Cross, in the church of the Trinità de' Monti, is reckoned one of the finest pictures in Rome, being classed with the Transfiguration by Raphael, the Communion of St. Jerome by Domenichino, and other celebrated works.[2] Daniele was more correct in design than Michelangelo; yet though his women, says Mengs,[3] have more grace, they are ugly; but his draperies were even worse than Michelangelo's; and he was also wholly deficient, says Mengs, in chiaroscuro. The picture of David and Goliath, on slate, in the Louvre, and painted on both sides, formerly ascribed to Michelangelo, is by

[1] "Basta che avete visto l'opera principiato et che ha quaranta figure in tutto senza quelle del paese." The letter was published by Woodburn in the Catalogue of the Lawrence Drawings.

[2] This picture has been often engraved. It is still in the church of the Trinità de' Monti, but not in the chapel in which it was originally painted; and 'is about to be removed to Paris. It was transferred from the wall to canvas by Pietro Palmaroli in 1811, being the first fresco that was so transferred. This difficult process is described in the article Fresco in the "Supplement to the Penny Cyclopædia." Platner, "Beschreibung der Stadt. Rom." iii. 3, 385.

[3] "Werke," Halle, 1786, vol. i. p. 234.

Daniele. He died at Rome, April 4th, 1566, having devoted his attention latterly chiefly to sculpture.

Jacopo Carucci da Pontormo (1494-1556) and his scholar Bronzino, though followers of the anatomical school of Michelangelo, were two of the earliest good portrait-painters among the Florentines, and were both occasionally admirable in the style of their figures. Pontormo, in his earlier works, when under the influence of his master Andrea, was dignified and graceful in his figures, animated and expressive in his heads, and in his colouring rich and harmonious. The best of his remaining works are his portraits: his great frescoes of the church of San Lorenzo, which occupied him eleven years, have been long since whitewashed; they were, however, at their best, mannered and worthless. The portrait of a young Florentine nobleman, by Pontormo, in the National Gallery, is a fine example of his great power as a portrait-painter, and does honour to the Florentine school of portrait-painters.

Angelo Bronzino, born at Monticelli, in the neighbourhood of Florence, in 1502, was fully as mannered and as unequal in his works as his master Pontormo: on some occasions exciting even disgust by his exceeding want of taste in his style, and at others commanding our admiration by his wonderful ability both in drawing and in painting. His defects are conspicuous in his most celebrated oil-picture, the "Limbo" of the Uffizj Gallery at Florence, hard and mannered in the extreme; and his higher excellences are perhaps as conspicuous in the admirable allegory of "Sensual Love," in our National Gallery. Grand as this picture is in the quality of its drawing, it is perhaps still more remarkable for its mere painting. The forms are in parts exquisite, the colouring even is beautiful, all the most trivial accessories are executed with equal care and skill. There is no finer figure in art than the boy Folly just on the point of throwing his handful of roses at the insidious Goddess of Beauty: the terrible head of Envy is as masterful in its degree. The whole sixteenth century, perhaps, did not produce a more admirable example of what the painter's art is capable, than this picture. Vasari informs us that it was painted for Francis I. of France, and well characterises it as a work of "singular beauty." A "Knight of St. Stephen," by Bronzino, in the National Gallery, is also a fine specimen of Italian portrait-painting.

Bronzino was a devoted admirer of Michelangelo, and the intimate friend of Vasari; he died at Florence in 1572, having reached his seventieth year.

His nephew and scholar, Alessandro Allori (1535-1607), also called Bronzino, though an exceeding great mannerist in his historical compositions, was a very good painter of portraits. He published a Treatise on Anatomy for artists, in 1590.

Giorgio Vasari, the great historian of Italian art, born at Arezzo in 1512, was likewise a companion of Michelangelo's, and was completely an imitator of his style in design. He executed vast works at Florence, and was also much engaged elsewhere, and acquired a great name in his day; but he was a thorough mannerist, though his design is generally good and occasionally dignified. His present reputation is exclusively owing to his charming and valuable collection of biographies of the most celebrated Italian artists, down to his own time. This work, though partial to the Florentines, is the chief source of our information concerning the rise and progress of art in Italy.[1] He died at Florence, June 27, 1574, aged sixty-two, and was buried at Arezzo. Vasari was quite aware of the mannerism of his own time, and deprecates it in his life of Raphael: "We paint," he remarks, "six pictures in a year, while the earlier masters took six years to paint one picture."

Francesco Granacci (1469-1544) was the friend and fellow-student with Michelangelo, in the school of Ghirlandajo, and became afterwards an able imitator of his style: the Florentine Galleries contain some good pictures by Granacci; and he is seen to advantage in the Pinacothek at Munich and in the Gallery of Berlin.

Francesco Rossi (1510-63), called also Cecchino del Salviati, from his patron the cardinal of that name, was the intimate associate of Vasari, and as great a mannerist. Salviati was in Venice in 1540, and painted in many cities of Italy, but chiefly in Florence and in Rome, where his patron the cardinal resided. He completed the great altar-piece of the Chigi Chapel in Santa Maria del Popolo, left unfinished by Sebastiano del Piombo. In 1554 he visited France, but returned dissatisfied the following year. The National Gallery possesses a small characteristic example by this painter, representing "Charity."

Though this is spoken of as a period of decline or deterioration, it was so in taste or style only, not in technical power; on the contrary, technical skill, and such as are usually considered as academical qualities, were more highly developed than previously. The very facility of the artist was fatal to the art. Where the artist was in a measure limited by his subject, as in a portrait, there was little scope for the corruption of manner so prevalent in arbitrary compositions; the consequence was much really excellent painting in that department of art, which, from its very excellence, produced a reaction on the public taste, and caused this to be an

[1] "Vite de' più eccellenti Pittori, Scultori, e Architetti." As already noticed, there are several editions of this work; but that lately published by Le Monnier at Florence in 13 vols., 12mo, is much the most valuable, on account of its numerous notes and commentaries in which modern discoveries are embodied.

epoch of portraiture. There is scarcely a painter mentioned in this chapter who was not a portrait-painter, and many of them were great masters of portrait; several the greatest of their time.

Another painter of great reputation at Rome of this period, and who to a great extent avoided the prevalent mannerism in form, though a great admirer of Michelangelo, was Barocci; he appears, however, to have failed in colouring.

Federigo Barocci was born at Urbino, in the Papal State, in 1528. His father Ambrogio Barocci, a sculptor, originally of a Milanese family, gave him his first instruction in design; he was afterwards placed with the distinguished painter Battista Franco (1498-1561), a native of Udine, called sometimes Il Semolei, who spent some time at Urbino in the service of the Duke Guidubaldo II. After the departure of Franco, who settled in Venice, Barocci also left Urbino, and accompanied his uncle Bartolomeo Genga, the duke's architect, who taught him perspective, to Pesaro, then under the dominion of the Dukes of Urbino; his uncle procured him permission to copy some pictures by Titian in the ducal gallery there.

In 1548 Barocci visited Rome, devoting his time chiefly to the study of the works of Raphael. He made the acquaintance there of Taddeo Zucchero, and of Giovanni da Udine; he attracted also the notice of Michelangelo, who encouraged him to persevere in his studies.

After his return to Urbino, Barocci painted several pictures which gained him great reputation. His admiration was at this time excited by some parts of cartoons and crayon drawings of heads by Correggio, which a painter had brought from Parma, and which Barocci successfully imitated. This appears to have been his only opportunity of studying after Correggio; yet he may have acquired his peculiar softness of light and shade, well illustrated in the "Madonna del Gatto," in the National Gallery, in some measure from copying these fragments. The great knowledge of chiaroscuro, which they no doubt exhibited, may have fixed his attention; and to one accustomed to the works of the Roman school, such a quality would, in some degree, have the charm of novelty, in addition to its own inherent attraction.

In 1560 Barocci returned to Rome, and was employed in the following year by Pius IV., with Federigo Zucchero, in the Vatican. While engaged in this work he was nearly poisoned, by some rival, as supposed. Though the attempt failed, it wholly incapacitated Barocci for painting for four years, and afflicted him for the remainder of his life, fifty-two years, with a disease of the stomach which rendered it impossible for him to work for more than two

hours in the day. From the period of this misfortune, with the exception of three years passed at Perugia, and during which he paid a short visit to Florence, Barocci spent the remainder of his long life at Urbino, where he died of apoplexy on the last day of September, 1612, aged eighty-four: he was buried there in the church of San Francesco, with all the ceremony due to his great merits and reputation.

Barocci executed several large and excellent altar-pieces, some of which he etched himself—as the Pardon of San Francesco d'Assisi, at Urbino, in 1581; and The Annunciation, at Loreto, a few years later; two of his master-pieces.

According to his biographer Bellori, he invariably sketched his attitudes from nature; and he is said to have generally made models of his figures, which he dressed in the required costume. He first designed his compositions in chiaroscuro; from the sketch he made a cartoon of the size of the intended picture, from which he traced the outline upon his canvas, and then painted from a coloured sketch.

Barocci is generally said to have founded his style upon the works of Raphael and Correggio: his design is correct and his colouring rich and varied, but his productions bear little resemblance in either respect to the works of those masters; they have, however, considerable resemblance to those of Correggio in delicacy of light and shade. In colouring Barocci was peculiar; Mengs[1] has observed that his works are deficient in yellow tints. Bellori has also pointed out the defects of his colouring, remarking that he used too much vermilion and too much ultramarine.[2] Reynolds observes that he "falls under the criticism that was made on Parrhasius, 'that his figures looked as if they fed upon roses.'"[3] His style had considerable influence upon the painters of his time, both at Rome and Florence. But of all his followers, the most distinguished was Lodovico Cardi, commonly called Cigoli, who, partly through the example of Barocci's works, became a reformer of the then degenerate Florentine school.

Luca Cambiaso, of Moneglia, near Genoa (1527-85), called also Luchetto da Genova, was the son and pupil of Giovanni Cambiaso, carried the art of Rome to Spain, and was buried in the arena of his labours. He went to Spain in 1583 with his son Orazio, and executed extensive works for Philip II. in the Escorial. He was a painter of surprising facility and power, and had the fortune to

[1] Mengs, "Hinterlassne Werke," vol. i. p. 252.

[2] Bellori, "Vite de' Pittori, Scultori, ed Architetti moderni," &c., Rome, 1672. Baldinucci, "Notizie de' Professori del Disegno da Cimabue in quà," Florence, 1681-88.

[3] Sir J. Reynolds, "Notes on Du Fresnoy's Art of Painting," note lv.

please his royal patron, who rewarded Luca for his fresco of Paradise, on the ceiling of the choir of the church of San Lorenzo, with 12,000 ducats, probably the largest sum given up to that time in the history of modern art for a single work.[1]

CHAPTER XXVI.

THE ECLECTIC SCHOOL OF THE CARRACCI AT BOLOGNA. ABOUT 1595.

WHILE various styles prevailed at Rome, Florence, Parma, and Venice, a school of painters arose at Bologna, who, wholly pleased with none of the styles which prevailed at these several great seats of art, attempted to establish a new style which should combine the excellences of all. The founders of this bold attempt were Lodovico and his two cousins Agostino and Annibale Carracci.

Bologna had already a distinguished school in the time of the Carracci; the characters of the Florentine, Roman, and Parmese schools had their successful representatives at Bologna. Bagnacavallo and Innocenzo da Imola propagated the principles of the Roman school there. Bagnacavallo may be considered as the founder of the second Bolognese school, the first closing with Francia, and the third beginning with the Carracci.

Bagnacavallo derived much of his importance in the history of Bolognese painting from his having instructed Primaticcio and Pellegrino Tibaldi, the two greatest masters of the second period of the art alluded to.[2]

INNOCENZO DA IMOLA, or Innocenzo Francucci, who was born at Imola in 1494, belongs to the Bolognese, and originally studied in the school of Francia; but he worked subsequently with Albertinelli at Florence, and was eventually a devoted student at Rome of the works by Raphael, from whom he sometimes borrowed entire figures for his own pictures. He is now best seen in Bologna, where he settled, and was still living in 1549.

FRENCESCO PRIMATICCIO was born at Bologna in 1490, and after studying some time under Bagnacavallo he repaired to Mantua, and became the scholar and assistant of Giulio Romano. He remained there six years, and obtained such celebrity by his works, that he was invited by Francis I. to Fontainebleau to continue the decora-

[1] Ceau Bermudez, "Diccionario Historico," &c.

[2] Barruffaldi, "Le Vite de' piu insigni Pittori e Scultori Ferraresi," Ferrara, 1846. This work was used by Lanzi in MS.

tions commenced by Il Rosso. Primaticcio, both from his own works and the antiques and casts from the antique which by Francis's orders he brought to France, may be considered the founder of the French school of art. Il Rosso committed suicide in 1541, and Primaticcio went about the same year to France; but the paintings which Il Rosso executed at Fontainebleau were the greater part destroyed by Primaticcio to make room for his own works, which, however, were chiefly executed by Niccolo dell' Abbate, who is said to have derived his surname from the title of Primaticcio, who was made abbot of St. Martin, near Troyes, by Francis I.; but Tiraboschi has shown that Niccolo's family name was Abati. Primaticcio died in France in 1570. His style was somewhat similar to that of Giulio Romano, though strongly influenced by Parmigiano, and was compounded of the Roman and Florentine styles; it was distinguished also for some of the characteristics of the remains of ancient sculpture.

Niccolo Abati or dell' Abbate, so conspicuously mentioned in the well-known sonnet of the Carracci, was a native of Modena, where he was born in 1512. He studied the works of Correggio, and the followers of the Roman school; and, according to some critics, attained a nearer approximation to the style of Raphael than any other painter. Few, however, of his works now remain. After having obtained considerable reputation at Bologna, he went in 1552, by the invitation of Primaticcio, to France, where he remained until his death in 1571. Niccolo was one of the most skilful fresco painters, but of his numerous works in this method the following only remain:—Those from the Æneid, in the Scandiano Palace at Modena; some conversation pieces and concerts in the Institute, a Nativity under a Portico in the Leoni Palace at Bologna; and a symbolical picture in the Via di San Mamolo in the same city.[1] Algarotti discovered in the picture of the Nativity, the symmetry of Raphael, the nature of Titian, and the grace of Parmigiano.[2]

Pellegrino Tibaldi, called by the Carracci, Michelangelo Riformato, the reformed Michelangelo, was born at Bologna in 1527: his father was a Milanese mason, settled at Bologna. After staying a short time with Bagnacavallo, he went in 1547 to Rome, to study the frescoes of the Sistine Chapel, and spent three years there.

Tibaldi, doubtless, made good use of his stay in Rome; but whether he improved upon Michelangelo could only be debated by

[1] The Modena frescoes are engraved by Gajani: the Nativity by Gandolfi; and the other Bolognese frescoes are engraved in the work of Zanotti, "Delle Pitture di Pellegrino Tibaldi, e Niccolo Abbati, esistenti nell' Instituto di Bologna," Venice, 1756.

[2] "Lettere sopra la Pittura."

one who looked exclusively at the externals of art. The title of Michelangelo Riformato appears to reflect some discredit on the judgment of the Carracci; but it is not inconsistent with the general tenor of their principles. Fuseli has questioned more particularly Tibaldi's right to this title. He says,[1] "I will not do that injustice to the Carracci to suppose that for one moment they could allude, by this verdict, to the ceiling and the Prophets and Sibyls of the Capella Sistina: they glanced, perhaps, at the technic exuberance of the Last Judgment, and the senile caprices of the Capella Paolina. These, they meant to inform us, had been pruned, regulated, and reformed by Pellegrino Tibaldi. Do his works in the Institute warrant this verdict? So far from it, that it exhibits little more than the dotage of Michelangelo. The single figures, groups, and compositions of the Institute, present a singular mixture of extraordinary vigour and puerile imbecility of conception, of character and caricature, of style and manner. The figure of Polyphemus groping at the mouth of his cave for Ulysses, and the composition of Æolus granting to Ulysses favourable winds, are striking instances of both. Than the Cyclops, Michelangelo himself never conceived a form of savage energy, provoked by sufferings and revenge, with attitude and limbs more in unison; whilst the god of Winds is degraded to the scanty and ludicrous semblance of Thersites, and Ulysses, with his companions, travestied by the semi-barbarous look and costume of the age of Constantine or Attila."

Tibaldi was certainly an artist of great activity; he was as celebrated as an architect as he was as a painter. After distinguishing himself in both capacities at Ancona, he was called in 1562 to Pavia, by the celebrated Carlo Borromeo (afterwards canonized), and built for him there the Palazzo della Sapienza. From Pavia he went to Milan, where he built the church of San Fedele; and he was, in 1570, appointed architect to the cathedral. The present façade was built from his design.

In 1586 Tibaldi was invited by Philip II. to Spain to decorate the Escorial, which had then been completed two years: it was commenced by Juan Bautista de Toledo in 1563, and was finished by Juan de Herrera in 1584. Philip was so well pleased with the first works executed by Tibaldi that he ordered the frescoes which had been already painted by Luca Cambiaso and Federigo Zucchero to be knocked down, to make room for others by Tibaldi; and these frescoes are his most celebrated works. They are thus described by Cumberland in his "Anecdotes of Eminent Painters in Spain:"—"The figures are models of correctness, and drawn in a free and

[1] Lecture XI.

masterly style, with great attention to truth and nature. In these paintings (in the lower cloister) he has treated the subjects of the Purification, the Flight into Egypt, the Slaughter of the Innocents, Christ in the Temple, the Temptations in the Wilderness, the Election of the Apostles, the Resurrection of Lazarus, the Expulsion of the Money-changers out of the Temple, and the various passages of the Passion and Resurrection of the Saviour, with other subjects of sacred history. The cloister is of the conventual sort, sad and gloomy, neither very spacious nor lofty. It was, when I saw it, very uncleanly; and I found it in the same condition upon repeated visits. The frescoes have received great injury, not only from time and climate, but from actual violence, and notorious want of care. Their effect, in my opinion, is by no means pleasing, whether owing to the cause above mentioned, or to the dry, harsh uniformity of the colouring, of a red and bricky hue, unrelieved by any accompaniment or compartment, and the sizes disproportionate to the cloister, which, as I before observed, is neither lofty nor wide. I have no doubt they would make a conspicuous figure as engravings, and the date of their existence might be thereby prolonged; but that, I conceive, will reach its final period without reprieve of this or any other sort.

"Several paintings of Pellegrino are to be seen in the great church, particularly a St. Michael, with the Fall of the Angels, a Martyrdom of San Lorenzo, and two very grand compositions of the Nativity and Adoration, which he executed to replace those of Zucchero on the same subjects, which Philip had rejected.

"But what, above all things else, establishes his reputation in Spain, is the ceiling of the Library. In this composition the painter has personified the Arts and Sciences in different compartments, the four Doctors of the Church, with several eminent ancient philosophers—Socrates, Plato, Aristotle, and Seneca, accompanied with all their proper attributes and insignia, interspersed with many beautiful groups of children, and figures in the nude, supporting the cornice and festoons in various postures and foreshortenings, of grand force and expression, in the style of Michelangelo, in perfect drawing and admirable perspective."

Tibalbi, after a stay of nine years in Spain, returned to Milan with the title of Marquis, and richly rewarded for his works. He died at Milan, about the year 1600.[1]

Such, with Parmigiano, are the painters from whom the Carracci were induced to select the qualities of their Eclectic style; for Agostino and Annibale were, at the commencement of their career, unacquainted with the works of the originators of the beauties

[1] Malvasia, "Felsina Pittrice;" Ceau Bermudez, "Diccionario Historico," &c.

which they professed to imitate. Before opening their celebrated school, however, they visited Parma and Venice, and became familiar with the works of Correggio and Titian; but it was only mediately, through the works of the masters above mentioned, that they could demonstrate their principles to their scholars. The St. Cecilia of Raphael was not, and could not have been, taken as a standard of the style of that great master. Lodovico is the real founder of the Bolognese school; he was the guide and instructor of his cousins, who were some years his juniors.

Lodovico Carracci was born at Bologna, April 21st, 1555, and was the pupil of Prospero Fontana, in whose school, like Domenichino, he acquired the nickname of Il Bue (the ox) from his dulness. He visited Parma, Mantua, Venice, and Florence, where he studied some time with Passignano, a painter about Lodovico's own age, who had visited Venice, and was endeavouring to reform the corrupt taste of the Florentine school of his period.

From the characteristics of these various schools, Lodovico conceived the idea of selecting the beauties of each, and combining them to form a perfect style. Whether any such scheme was at once devised by him, or whether it developed itself gradually, is immaterial: it was evidently matured; and Agostino illustrated it in the following sonnet, in which the peculiar beauty of each master is conceived to be accurately defined:—

Chi farsi un buon pittor brama e desia,
Il disegno di Roma abbia alla mano,
La mossa coll' ombrar Veneziano,
E il degno colorir di Lombardia.
Di Michelangiol la terribil via;
Il vero natural di Tiziano;
Di Correggio lo stil puro e sovrano,
E di un Raffael la vera simmetria.
Del Tibaldi il decoro e il fondamento,
Del dotto Primaticcio l' inventare,
E un po di grazia del Parmigianino:
Ma senza tanti studi e tanto stento,
Si ponga solo l' opre ad imitare
Che qui lasciocci il nostro Niccolino.[1]

This sonnet, certainly, as Lanzi has observed, more pictorial than poetical, may be thus rendered:—"He who wishes to be a good painter, let him acquire the design of Rome, Venetian shade and action, and the dignified colouring of Lombardy; the terrible manner of Michelangelo, the natural truth of Titian, the sovereign purity of Correggio's style, and the true symmetry of a Raphael; the decorum and fundamental knowledge of Tibaldi, the invention

[1] Niccolo dell' Abbate.

of the learned Primaticcio, and a little of Parmigiano's grace: but without so much toil and study, he need only imitate the works which our Niccolino has left us here."

Fuseli has treated this painter-recipe with some severity. He says, "I shall not attempt a parody of this prescription by transferring it to poetry, and prescribing to the candidate for dramatic fame the imitation of Shakspeare, Otway, Johnson, Milton, Dryden, Congreve, Racine, Addison, as amalgamated by Nicholas Rowe. Let me only ask whether such a mixture of demands ever entered with equal evidence the mind of any one artist, ancient or modern; whether, if it be granted possible that they did, they were ever balanced with equal impartiality; and grant this, whether they ever were or could be executed with equal felicity? A character of equal universal power is not a human character, and the nearest approach to perfection can only be in carrying to excellence one great quality with the least alloy of collateral defects. To attempt more will probably end in the extinction of character, and that in mediocrity—the cipher of art."[1]

By Roman design, the works of ancient sculpture are probably meant; and it is worthy of note that the Lombard school is designated as the model of colouring, while that of Venice is selected for its treatment of light and shade. The Lombard painters alluded to were most probably Luini, Gaudenzio Ferrari, and others of that school, who are distinguished only for strong positive colouring. On the whole, therefore, this sonnet appears to be wanting in critical acumen, independent of its impracticability and mere technical tendency. It is, however, hardly to be supposed that Agostino imagined any man would look upon it as a grave precept. Agostino's poetical and theoretical propensities were always offensive to Annibale: this is evident from what he says on the subject in his letter to his cousin from Parma, already quoted. However, this sonnet sufficiently explains the Eclectic principle of the school.

Agostino Carracci, the elder of the two brothers, was born at Bologna, August 15th, 1558;[2] their father was a tailor. Agostino was first placed with a jeweller, but by the advice of Lodovico decided upon becoming a painter, and he studied successively under Prospero Fontana, Domenico Tibaldi, and Cornelius Cort, who taught him engraving. In 1580 he followed his brother Annibale to Parma; he spent also some years at Venice; and returned to Bologna in 1589, in which year the

[1] Lecture XI.

[2] The inscription from his tomb at Parma, in Bellori's "Vite de' Pittori," &c., is given incorrectly; it is OB. V. ID. Mart. M.DCI. ÆT. SUÆ. AN. XLIII. Bellori has 1602.

cousins opened their celebrated school. Agostino was long the most active teacher in this school; he was fond of discoursing on art; he was a great theoriser. He is allowed to have been the most learned of the Carracci in the principles of art. Malvasia says he was more correct than his cousins; than Annibale, always; than Lodovico, sometimes. He joined Annibale at Rome, in the year 1600, when Annibale was engaged on the Farnese frescoes, and assisted him in these works.[1] They, however, soon quarrelled, and Agostino left Rome for Parma, where he died on the 11th of March, 1601, in his forty-third year only: he was buried in the cathedral of Parma, but his funeral was celebrated with great pomp by the painters of Bologna. Besides being a painter, Agostino was poet, musician, and one of the most excellent engravers of his time: he devoted, in fact, more time to engraving than to painting; his prints are dated between 1576 and 1599 inclusive. He was generally accomplished, and was fond of what is called good society. This weakness of Agostino's was, according to Malvasia, the cause of the separation of the two brothers. Annibale placed a caricature of their father and mother at work tailoring, in the hands of his brother while he was conversing with a group of his fashionable friends. Agostino's masterpiece in painting is the "Communion of St. Jerome," in the Gallery at Bologna. Among his many engravings, the principal are his own "St. Jerome," finished by Francesco Brizio; Tintoretto's "Crucifixion," of the scuola of San Rocco, 1589; and the half figure of "St. Jerome," by Francesco Vanni.

Antonio Carracci, who was born in Venice in 1583, was the natural son of Agostino: the Louvre possesses the "Deluge" by him. He died at Rome in 1618.

Annibale Carracci, who was born at Bologna, in 1560, was intended by his father for his own business of a tailor, but his cousin Lodovico succeeded in making a painter of him also. Annibale appears to have had no other master than Lodovico. After studying for two or three years the works of Correggio, at Parma, he visited Venice, and returned some time before Agostino to Bologna.

From 1589 to 1600 the three cousins appear to have been all actively engaged in superintending their celebrated school. They at first met with much opposition from the painters of the old school, among whom the Fleming, Denis Calvart, was one

[1] The two cartoons by Agostino Carracci, in the National Gallery, were made for two of the chief compartments of the ceiling of the Gallery in the Farnese Palace. See "Argomento della Galleria Farnese dipinta da Annibale Carracci, disegnata ed intagliata da Carlo Cesio," Rome, 1657. Reprinted in the "Felsina Pittrice" of Malvasia; as is also Vittorio Benacci's description of Agostino's funeral.

of their most obstinate opponents; Bartolomeo Cesi and Prospero Fontana were likewise strongly opposed to what they termed the new style. All detraction, however, appears to have been put an end to by the celebrated frescoes of the Carracci in the Magnani Palace. Calvart himself, a good painter, had established a famous school at Bologna, and rivalled Squarcione in the number of his scholars, but his school was wholly superseded by that of the Carracci, though some of their most distinguished scholars had first studied with Calvart; this was the case with Domenichino, Guido, and Albani. Calvart was born at Antwerp, in the same year as Lodovico Carracci, 1555, and they both died in the same year, 1619. The Dresden Gallery has a fine copy of Raphael's St. Cecilia by Calvart.

In 1600, as already mentioned, Annibale went to Rome by the invitation of the Cardinal Odoardo Farnese, and commenced the celebrated frescoes of the Farnese Palace, which he completed in four years; he was, however, assisted, as observed, by Agostino, and by Domenichino and Lanfranco. These frescoes, which are on the vaulted ceiling of the gallery, appear, from the letter of Annibale's intimate friend Monsignore Agucchi, to have been completed in 1604; and he executed no extensive work after this time. The frescoes of the chapel of San Diego in the church of San Giacomo degli Spagnuoli were executed by Albani from Annibale's designs. Agucchi, in the letter alluded to, and in which he sends the news of Annibale's death to Lodovico, states that Annibale scarcely painted anything during the last five years of his life: he died July 15th, 1609. It would appear from this, that the common story about his being engaged for eight years on the Farnese frescoes is unfounded; and the statement about his receiving only 500 scudi as his reward for them is equally without foundation. When Annibale went to Rome, the Cardinal, says Bellori, received him as a gentleman, and granted him the usual allowance of a courtier for himself and two servants: he also assigned him a salary of ten scudi per month. The 500 scudi which he received at the completion of the work were a present, and Annibale's contemporary Baglione mentions them as such.[1] Annibale Carracci was buried near Raphael in the Pantheon.

After the departure of his cousins, Lodovico conducted the school at Bologna, alone. In 1601 he also visited Rome, but he left it abruptly to be present at the celebration of his cousin Agostino's funeral, having stayed in Rome only fourteen days, from May 31st to June 13th.[2] After his return from Rome, he executed a great series of frescoes for the convent of San Michele in

[1] Malvasia, "Felsina Pittrice;" Bellori, "Vite de' Pittori;" Baglione, "Vite de' Pittori."

[2] Malvasia, "Felsina Pittrice."

Bosco, which were generally considered his masterpieces. They have long since perished, but the designs are preserved in the prints after them by Giovannini.[1]

Lodovico died in the close of the year 1619, and his death is said to have been in a measure due to the disappointment he experienced in discovering some errors in the frescoes of the Annunciation in the cathedral of Bologna, after the removal of the scaffolding, when it was too late to correct them.

There is a higher feeling in the works of Lodovico than in the works of his cousins. But their productions generally tend to represent the mere form of art as the ultimate end of the painter. The Farnese frescoes at Rome are eminently of this class: they are mere coloured forms, and have no ulterior purpose beyond that of giving pleasure, or exciting the sensation of objective magnificence: they are not higher in their aim than the works of the Venetian school, and they do not attain them in execution. They are superior in form, but inferior in the accomplishment of their only obvious purpose. These frescoes were, however, preferred by Nicolas Poussin to all the works in Rome after those of Raphael: with respect to style, they are doubtless among the finest works of modern art.

In the works of Lodovico, and especially his oil-pictures, there is a sombre dignity which elevates him quite above the school which he has the credit of having founded. The effects, however, of the eclecticism of the Carracci is rather to be looked for in the works of their pupils than in their own. Sir Joshua Reynolds gives Lodovico a high character. He says—"Style in painting is the same as in writing, a power over materials, whether words or colours, by which conceptions or sentiments are conveyed. And in this Lodovico Carracci, I mean in his best works, appears to me to approach the nearest to perfection. His unaffected breadth of light and shadow, the simplicity of colouring, which, holding its proper rank, does not draw aside the least part of the attention from the subject, and the solemn effect of that twilight which seems diffused over his pictures, appear to me to correspond with grave and dignified subjects better than the more artificial brilliancy of sunshine which enlightens the pictures of Titian: though Tintoretto thought that Titian's colouring was the model of perfection, and would correspond even with the sublime of Michelangelo, and that if Michelangelo had coloured like Titian, or Titian had designed like Michelangelo, the world would once have had a perfect painter."[2]

[1] "Il Claustro di San Michele in Bosco," &c., with descriptions by Malvasia; Bologna, 1694.

[2] Discourse II.

BOOK VI.

PROGRESSIVE DECLINE. THE ACADEMICIANS AND THEIR CONTEMPORARIES; UNIFORMITY IN THE PLACE OF INDIVIDUALITY; FOR NATURE AN ARTIFICIAL MECHANISM.

CHAPTER XXVII.

THE CARRACCESCHI: ACADEMIC STYLE. THE TENEBROSI AT ROME AND NAPLES.

The influence of the Carracci was spread, through their distinguished scholars, throughout Italy, and assisted greatly to suppress the corrupt taste which had prevailed at Florence and elsewhere, for upwards of half a century, through the indiscreet imitation of Michelangelo and Raphael, but more particularly the former. The works of Barocci and Cigoli had already created rival schools; but all were alike eclipsed by the Academic school of the Carracceschi. The first half of the seventeenth century is characterized by the growth and establishment of the principle that a uniform attention to the *means* of art is the true system by which art is to be cultivated, and this is the principle upon which all modern academies are directed. The Academic is the true designation of the Carraccesque school, and Eclecticism, which is mere materialism, though not professedly, is still practically taught in public academies, the tendency of which is to create an artificial standard and establish a uniform mediocrity. If art is to be taught in academies at all, the principles should be made as prominent as the practice; and if not on this, it is difficult to say on what system it is to be taught. "Genius," it has been often said, "begins where rules end;" but where there is no genius, nothing but uniform academic mediocrity—"the cypher of art," as Fuseli terms it—can

be attained. Italy, in the time of the Carracceschi, may be said to have been one great academy, and it became the nursery of the uniform mediocrity which characterized the art of Europe for the two subsequent centuries.

When academies became numerous, the Academic style, from its great prevalence, naturally became the goal of rising aspirants, as by it alone honour was to be obtained; and thus it has lain for ages like an incubus on the genius of art. Oral instruction is too much neglected in academies;[1] if this powerful means were properly applied, it would invariably act as a corrective to the mere material tendency of the practical exercises in art. No subsequent academy has been so successful as that of the Carracci, and in this we know that much of the instruction was due to the discourse of Agostino, its most active teacher; Annibale was purely practical. The opposite character of the two brothers is well illustrated by an anecdote told by Bellori,[2] which we will quote in the words of our excellent critic, Richardson :—"Agostino Carracci, discoursing one day of the excellency of the ancient sculpture, was profuse in his praises of the Laocoon; and observing his brother Annibale neither spoke nor seemed to take any notice of what he said, reproached him as not enough esteeming so stupendous a work. He then went on describing every particular in that noble remain of antiquity. Annibale turned himself to the wall, and with a piece of charcoal drew the statue as exactly as if it had been before him; the rest of the company were surprised, and Agostino was silenced; confessing his brother had taken a more effectual way to demonstrate the beauties of that wonderful piece of sculpture. 'Li poeti dipingono colle parole, li pittori parlano con l' opere,' said Annibale,—Poets paint with words, painters speak by works."

Annibale was perfectly right, supposing he merely wished to show what the Laocoon was, but Agostino was speaking of a work of art well known to those whom he addressed, and was discoursing on its excellences. Viewing the matter in the light of instruction on excellence in art, the advantage was greatly on the side of Agostino: put a print in his hand, and he combines the faculty of Annibale with his own; but, on the other hand, if mere example is sufficient, the greatest instructor in art is the hired cicerone who conducts the visitor through the chambers of the Vatican. Annibale himself confessed that he had learnt to appreciate the Flagellation of St. Andrew, by Domenichino, from the observations of an

[1] Lectures might perhaps as well be altogether suspended as limited to six in a year, as they are at the Royal Academy of London. Students should attend two or three lectures every week, to derive much benefit from them.

[2] "Vite de' Pittori," &c., p. 9.

old woman (quoted below) who was explaining the picture to her child.[1]

The greatest of the pupils of the Carracci were Domenichino, Guido, Albani, and Lanfranco.

Of these, DOMENICO ZAMPIERI, commonly called DOMENICHINO, born at Bologna, October 21st, 1581, is generally allowed to hold the first rank: he was originally the scholar of Calvart. He went early to Rome, by the advice of Albani. Domenichino and Guido competed together at Rome in the church of San Gregorio; and though at first there appears to have been doubt as to the superiority of the two works, that of Domenichino was soon allowed to be superior. Annibale's opinion was decided by the observations of an old woman, as already observed. When he was asked his opinion previously, he answered rather vaguely—that Guido appeared to be the master and Domenichino the scholar, but that the scholar knew more than the master. The two pictures were St. Andrew going to Martyrdom, and the Flagellation of St. Andrew; they were painted in fresco on the opposite sides of the chapel. That of Guido is a somewhat confused crowd, and is simply an ornamental work; that of Domenichino is a real drama, and we will quote the instructive words of Annibale, and at the same time of the old woman who confirmed him in his opinion. "Look!" said the old woman, to the child she led by the hand, "look, how furiously that man raises the scourge to strike; and look at that other, how savagely he threatens the saint with his finger; and that one, how tight he is pulling the cords round his feet; and look at the saint himself, with what faith he looks upwards to heaven." Having said these words, she sighed, and then turned to the picture of Guido, and standing a moment before it, she left the church without speaking another word. From this scene Annibale was satisfied that Domenichino's was the greater work of art: in many cases the opposite might have been the just conclusion. Neither of these works, however, can be accounted among the masterpieces of those two celebrated painters.

The most celebrated picture by Domenichino is the "Communion of St. Jerome in the church at Bethlehem," now in an apartment of the Vatican, and placed opposite to the "Transfiguration," by Raphael. In this picture, says Bellori, he adopted the treatment of Agostino Carracci, one of whose most celebrated pieces is the picture of the same subject in the Gallery at Bologna. The saint, an emaciated old man, is supported on his knees, before the altar, and is on the point of receiving the sacrament from the administering priest; various attendants are present, and above is a group of

[1] Bellori, "Vite, &c.: Domenichino," p. 303, ed. 1672.

"COMMUNION OF ST. JEROME."

(DOMENICHINO. IN THE GALLERY OF THE VATICAN.)

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angels. The figures are simply arranged, and are highly expressive and natural in their attitudes: the colouring is rich and harmonious, the light and shade effective, and the design and execution have the characteristic excellences of the best productions of the Bolognese school. This picture, for which Domenichino received only fifty scudi (about ten guineas), was accounted by Andrea Sacchi and Nicolas Poussin one of the very finest paintings in Rome, both masters comparing it with the Transfiguration of Raphael.[1] Another work in which Domenichino has displayed his fine taste in drawing and colouring is the fresco of the Martyrdom of St. Sebastian, formerly in the chapel of St. Sebastian in St. Peter's, but now in the church of Santa Maria degli Angeli, at Rome: a mosaic is substituted in its place in St. Peter's. The fresco was removed from the wall, with the plaster on which it was painted, in 1736, by Francesco Zabaglia.

Some early frescoes at Grotta Ferrata (1610) are also accounted among this painter's masterpieces. His simplest are his best works. The two frescoes from the Life of St. Cecilia, in the church of San Luigi, at Rome, have the defect imputed to Domenichino of frequently forgetting his subject in the elaboration of secondary groups or incidents; the same is the case with the "Martyrdom of St. Agnes," in the Gallery at Bologna. His enemies also accused him of borrowing some of his best figures from other painters, and by such pleas, not without foundation, justified the persecution of him. Domenichino was driven from Rome by the jealousy of rivals, but he found no greater peace at Naples, where some of his most important works were executed, as those from the Life of San Januarius, in the Chapel of the Tesoro in the cathedral, a series he did not live to complete.

Domenichino died at Naples April 15th, 1641, not without suspicion of having been poisoned: certainly worried to death if not poisoned; he was incessantly persecuted by his rivals, both at Rome and at Naples.[2]

Guido Reni, commonly called Guido, was born at Calvenzano, near Bologna, November 4th, 1575. His father was a musician, and Guido as a boy was brought up to play the flute. Having acquired considerable mastery in painting, from Calvart and the Carracci, he set out with Albani for Rome, and there, and at Naples, acquired a brilliant reputation. He, however, returned to Bologna, and opened a school of art, which was very numerously attended. He died at Bologna August 18th, 1642; the last years of his life being in constant trouble, from the want of money,

[1] It is engraved by Cesare Testa, B. Farjat, and A. Tardieu.

[2] Bellori, "Vite de' Pittori," &c.; Passeri, "Vite de' Pittori," &c.

owing to his gaming and other extravagant habits. Though in the receipt of a princely income for many years, he died in debt. When he first returned to Bologna, he was content with moderate prices for his pictures, as 25 scudi, or five guineas, for a head; but he became more exacting as he advanced, and demanded eventually 25 guineas for a head, 50 for a half-length, and 100 for an entire figure: enormous prices at that period; even for such a fine picture as the Dresden "Reclining Venus," which, as a Cupid is introduced into the composition, may be considered as a work of two figures. Such a rule will of course not hold at present; the "Ecce Homo," in the National Gallery, or that in the Dresden Gallery, both mere heads, would now probably realize not only ten times, but nearer one hundred times the scale of charges recorded.

Guido's masterpiece is generally allowed to be the Aurora preceding the chariot of the Sun, surrounded by the Hours, painted in fresco on the ceiling of one of the apartments of the garden-house of the Rospigliosi Palace at Rome. This work is well known by copies, and the prints of Frey and Morghen: it is certainly one of the finest ornamental pictures in the world.

Guido was fond of ideal forms, but his works have little expression, and a general sameness of character. He excelled chiefly in painting women, old men, and children, of which beauty, of different kinds, is the characteristic distinction, depending in the works of Guido chiefly on colouring, and a general delicacy of execution: his old heads are generally very picturesque, but, if ever, very seldom expressive, their beauty consisting in a fine contrast of tints in the carnations and hair, and occasionally very effective light and shade. He painted in three manners: his first was distinguished for a broad and powerful effect of light and shade; his second, for a rich and warm tone of colouring; and his third, for a pale, green, silvery tone of colour, combined with great affectation of attitude, and a striking inanity of expression. There are, however, some noble exceptions, as the celebrated "Ecce Homo" at Dresden, or our own; and the Susannah in the National Gallery has much appropriate expression: its model seems to have been the head of Beatrice Cenci. Guido's fancy appears to have been engrossed by an imaginary grace, and to this *ideal* every other quality in art was made subordinate. The individual was of so little consequence to him, that his women are said to have been painted from an old colour-grinder of his. Malvasia tells a curious anecdote of Guido, relating to this subject. Richardson quotes it in his own original way in his chapter on Grace; he says—A Bolognese nobleman (Filippo Aldovrandi), a great patron of Guercino's, was induced by this last to endeavour to get out of Guido what woman was the model he made use of for his fine and gracious airs

THE ROSPIGLIOSI "AURORA." (By Guido. Rome.)

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of heads. Accordingly he came to see him; and in conversation, while he was admiring one of his fine heads, "For God's sake, Signor Guido, what astonishing beauty of a girl do you hug up to yourself, that supplies you with such divine airs?" "I will show you," said Guido (who found what he was about): so he called his colour-grinder, a great greasy fellow with a brutal look like the devil, and bade him sit down, and turn his head and look up to the sky: and then taking his chalk, drew a Magdalen after him, exactly in the same view and attitude, and same lights and shadows, but as handsome as an angel. The Count thought it was done by enchantment. "No," said Guido, "my dear Count; but tell your painter, that the beautiful and pure idea must be in the head, and then it is no matter what the model is." Guido's words were—"Signore Conte mio, dite pure al vostro Centense,[1] che le belle idee bisogna averle qui in testa, che ogni modello poi serve."[2] Guido's ideal appears to have been taken from ancient sculpture. His Magdalens and Madonnas have much resemblance to the Niobe.

Raphael speaks of an *ideal* in a letter to Count Baldassare Castiglione, but it was a different ideal from that of Guido: it was an ideal of sentiment and expression, though he speaks of it merely as beauty. He says, "To paint a beautiful woman, I must see several; with this condition, that your Excellence may be near me to select the more beautiful. But as there are few good judges and few beautiful women, I have recourse to a certain ideal in my mind. Whether this be beneficial to art I know not; but I strive to form such an ideal in my mind."[3]

Among Guido's followers was very conspicuous ELISABETTA SIRANI, born at Bologna, January 8th, 1638: she was the daughter of GIOVANNI ANDREA SIRANI (1610-70), a scholar and good imitator of Guido; and she was looked upon as a species of prodigy in her time, both for her industry and her ability. Although her active career extended over little more than ten years, from 1655 to 1665, she painted upwards of one hundred and sixty pictures and portraits, some of which are in the Gallery of the Academy at Bologna. Elisabetta, like her father, was a most successful imitator of Guido's second manner, and she herself educated a considerable class of female pupils. She was taken ill suddenly and died on the 28th of August, 1665, under the supposition that she was poisoned by her maid; but nothing satisfactory arose from the cruel investigation to which the girl had to submit, and the

[1] Guercino was a native of Cento.

[2] Malvasia, "Felsina Pittrice," ii. 8.

[3] Bernardino Pino, "Nuova Scelta di Lettere," &c.; Bellori, "Descrizione delle Immagini, &c., nel Vaticano;" Passavant, "Rafael von Urbino," App. x. vol. i. p. 533.

post-mortem examination of the body showed no effects that might not be produced by natural causes. Elisabetta was buried in the church of San Domenico, in the same tomb as Guido. Her portrait and a list of her works is published by Malvasia, in the *Felsina Pittrice.* Her sisters Barbara and Anna Maria were also painters, and executed several pictures for the churches of Bologna.

FRANCESCO ALBANI, another distinguished scholar of the Carracci, was born at Bologna in 1578. He was the fellow-pupil of Guido, in the school of Calvart, and Guido was the cause of his leaving Calvart to attend the Carracci. Guido and Albani followed Annibale Carracci to Rome at the commencement of the seventeenth century, about 1602.[1]

Annibale employed Albani in the Farnese, and, as already mentioned, the frescoes of San Giacomo degli Spagnuoli were painted by Albani from Annibale's designs. Annibale offered Albani 1800 scudi for his assistance in these works, but as Annibale had received only 2000 altogether, Albani declined to accept more than 1000, a transaction equally creditable to both painters. Some years later Albani painted an extensive series of frescoes in the Verospi Palace, now Torlonia; they are mythological subjects from Ovid and others, and are accounted his principal works in this style.[2] Albani, however, owes his reputation to his oil-pictures, which are generally fanciful and mythological subjects, and they gave him also a rank among landscape painters; for his scenes are generally placed in the open air, and in many cases he has paid so much attention to the landscape, that his figures often appear subordinate to it.

He is said to have been led into this particular style of painting, through the numerous family which he had by his second wife, Doralice Fioravanti, belonging to a noble family of Florence. Albani had by this lady, who is said to have been beautiful, twelve children, all remarkable for their loveliness, and his wife and children were the models for the numerous Venuses, Dianas, Nymphs, and Cupids, which are the principal productions of his later years. These children were of such perfect shapes, that the celebrated sculptors Algardi and Fiammingo (Du Quesnoy) likewise made them the objects of their diligent study.

Albani is one of the earliest of the Italian painters who bestowed a principal portion of his time on the production of small cabinet pictures, for their mere beauty's sake. His religious pieces, which are considerably numerous, are generally of large dimensions, but

[1] Passeri says they arrived at Rome about 1611 or 1612; but this appears to be an error of about ten years, or not much less: they were not very young men at that time, and Annibale had been dead three years in the summer of 1612.

[2] Frezza, "Picturæ Franc. Albani in ædo Verospia," 1704.

he produced an immense number of small pictures, which were frequently mere landscapes embellished with figures, illustrating some story from the poets or from ancient mythology: these works are occasionally executed on copper, and are finished with extreme care: his figures are generally naked. The four circular pictures of the Elements, painted for the Borghese family, are of this class: he repeated them for the Dukes of Mantua and Savoy. The Toilet of Venus, and the Landing of Venus on the Isle of Cytherea, are likewise among his most celebrated works of his later style: the first is in the Louvre, the second in the Chigi Palace at Rome. Albani died at Bologna on the 4th of October, 1660. The ornamental, the sentimental, and the picturesque, characterize the works of Guido: the fanciful, the romantic, and the pretty, characterize those of Albani.[1]

Hendrik Van Limborgh, of the Hague (1680-1758), a scholar of Vanderwerff, painted pictures much in the style of Albani.

Giovanni Lanfranco, the last of the considerable scholars of the Carracci, was born at Parma in 1581. He likewise followed Annibale Carracci to Rome, where he executed his greatest works. He was, however, chiefly distinguished for the facility of his execution and the boldness of his manner: he appears to have always had in view the cupolas of his great countryman Correggio, whose taste for foreshortenings seems to have descended into Lanfranco. The latter was, however, merely an ornamental painter: he is one of the earliest of the great Italian machinists, or *Macchinisti*, as those painters are termed who painted large works in fresco, distinguished for little beyond their size and colour. Lanfranco's masterpiece is the cupola of Sant' Andrea della Valle at Rome, executed in the time of Pope Paul V., where he painted the Assumption of the Virgin; entering the lists in competition with his celebrated countryman, not only in style, but in subject also. This cupola is one of the triumphs of Italian fresco-painting: the figures are colossal, and some of the foreshortenings are remarkable. Lanfranco was the active rival of Domenichino at Rome and at Naples, and was a relentless persecutor of that unfortunate painter; especially as regards the chapel of the Tesoro in the cathedral of Naples, where he destroyed the work of Domenichino, after his death, and substituted his own. Lanfranco died at Rome, November 29, 1647, the day that his frescoes in San Paolo à Catinari were uncovered.[2]

The styles of all schools approximated in this period as nearly to one standard as possible: the influence of Raphael, however, was still felt at Rome, and that of Titian at Venice: at Florence the

[1] See the author's article Albani in the "Biographical Dictionary of the Society for the Diffusion of Useful Knowledge."

[2] Bellori, "Vite de' Pittori," &c., 1672.

Anatomical school yielded to a more partial application to colouring; and the influence of the Eclectic school was paramount everywhere, notwithstanding the temporary prevalence of the strong and artificial light and shade of the *Tenebrosi* at one time, or of the gaudy frippery of the *Macchinisti* at another.

These two opposing elements in art were in full vigour when the Carracci and their pupils arrived at Rome. GIUSEPPE CESARI D'ARPINO (1568-1640), a solid and good painter sometimes, was the leader of the latter; and he was without a rival in Rome until the appearance of MICHELANGELO DA CARAVAGGIO, who was the founder of the school of the Tenebrosi, or the Naturalisti, as they are likewise called, from the mere natural imitation which was the element of their style. The heavy and vulgar nature of Caravaggio's style was directly opposed to the ideal mannerism of Cesari. They both had their partisans, but the Naturalisti prevailed, and exerted a great influence over all the schools of Italy, but especially that of Naples, where Ribera, commonly called Spagnoletto, perhaps surpassed even Caravaggio himself.

MICHELANGELO MERIGI was born at Caravaggio, in the Milanese, in 1569, and on this account is generally known as Michelangelo da Caravaggio. His father was a mason; and it is remarkable that the history of the two most celebrated painters of Caravaggio is much the same. Polidoro and Michelangelo Merigi both commenced life as mason's labourers; were subsequently employed to attend upon fresco-painters, the former at Rome, the latter at Milan; and from this humble beginning each became one of the most celebrated painters of his time: in their deaths, too, they somewhat resembled each other. Polidoro was assassinated when about to return to Rome; Caravaggio's death was, under similar circumstances, scarcely less unhappy. He was, however, no doubt, somewhat of the school of Benvenuto Cellini, who was a thorough ruffian and vagabond, though scarcely so profligate as that accomplished scoundrel. Still the morals of these men were not perhaps much below the average: the popes themselves were no exception: Clement VII. and Benvenuto Cellini were not sympathetic in art only.

He maintained himself for about five years painting portraits at Milan; he then went to Venice, where he studied the works of Giorgione, and painted some pictures which gave indications of a fine taste in colour. From Venice he proceeded to Rome; but there, owing to his poverty, he could not procure the requisite materials to produce a picture; he therefore entered the service of the Cavaliere Cesare d'Arpino, who employed him in painting fruit and flowers and other ornamental parts of his own works. Caravaggio at length produced the celebrated picture of "Il Giuoco di Carte,"

or the Card-players; it was purchased by the Cardinal del Monte, and established the independence and the reputation of its author. He also painted about this time the portrait of the poet Marino, through whose kind offices he became acquainted with Virgilio Crescenti, the heir of Cardinal Contarelli: Caravaggio was, in consequence of this introduction, selected to execute several oil pictures for the Contarelli Chapel, in the Church of San Luigi de' Francesi. His first altar-piece in this chapel, "St. Matthew writing the Gospel," was removed by the priests as too vulgar for such a subject: Caravaggio painted a second, which gave satisfaction, and the first was purchased by the Marchese Vincenzo Giustiniani. His masterpiece at Rome is "The Pietà," or Deposition of Christ, formerly in the Chiesa Nuova de' Padri dell' Oratorio, or Santa Maria in Vallicella, now in the Gallery of the Vatican; a copy was substituted in the church for the original, and there is a mosaic of it in the Chapel of the Sacrament in St. Peter's.

Caravaggio was now fully established, with a reputation equal to that of any painter of his time. He was introduced to Pope Paul V., and painted Cardinal Barberini, who became afterwards Urban VIII.; but his disposition was violent and his habits peculiar, and he owed entirely to himself the change which now took place in his fortunes. He used to paint only a few hours in the early part of the day; the rest of his time he spent in parade with his sword at his side, or in amusement. On one of these afternoons, as he was playing at tennis with an acquaintance, he became so violent in a dispute that he killed his companion. He immediately fled to Naples, whence, after executing a few pictures, he proceeded to Malta, where he obtained the favour of the Grand-master Vignacourt, who sat to Caravaggio for two portraits, and made him a knight of the Cross of Malta. Here again his temper was his enemy, he quarrelled with one of the knights, and was cast into prison; he contrived, however, to escape, and fled to Syracuse. He afterwards visited Messina and Palermo: having executed a few pictures in those cities, he returned to Naples, where, after a little time, he hired a felucca and set out for Rome, having by means of his friends at length procured the pope's pardon for the offence which caused his flight from that city. On his way, however, he fell in with a Spanish coast-guard, who arrested him, mistaking him for another person, and when he was at length liberated he found that the people of the felucca had gone off with all his property. He wandered despondingly along the coast until he came to Porto Ercole, where, partly from his disappointment and partly from the extreme heat of the weather, he was seized with a fever and died in a few days, in 1609, aged only forty.

The followers of Caravaggio have been called *naturalists*: their

style, which was founded on a literal imitation of the model, was thus opposed to that more *ideal* view of nature which is founded on selection. Caravaggio's manner is well characterized by his biographer Bellori, who refers to some of the opinions of the painter's contemporaries.[1] He was said never to emerge from his cellar: this alludes to his habit of painting with a high small light, which cast an isolated illumination upon his model; but instead of suggesting a gradual concentration of light, with a transparent mass of shade, such as we find in the works of Rembrandt, it led Caravaggio only to adopt strong contrasts and dark rather than deep shadows. In spite of the vulgarity of his taste and his defective design, his influence upon many of his contemporaries was great. Bellori accounts for this by the emptiness of the prevailing *ideal* style, which was founded exclusively upon examples and precepts, while nature was overlooked. Caravaggio had a host of imitators among the younger painters of the age; even Guido and Domenichino were not exempt from the influence. Guercino in part adopted his style, but Bartolomeo Manfredi, Spagnoletto, Carlo Saraceno, Valentin, and Gerard Honthorst (Gherardo della Notte) became his decided imitators.

An objection advanced by Bellori to this school is the custom of painting only half figures, a practice detrimental to the higher aims of art, as precluding a knowledge of the human figure. Nicolas Poussin is reported to have said that Caravaggio came into the world to destroy painting—"costui era venuto per distruggere la pittura."[2]

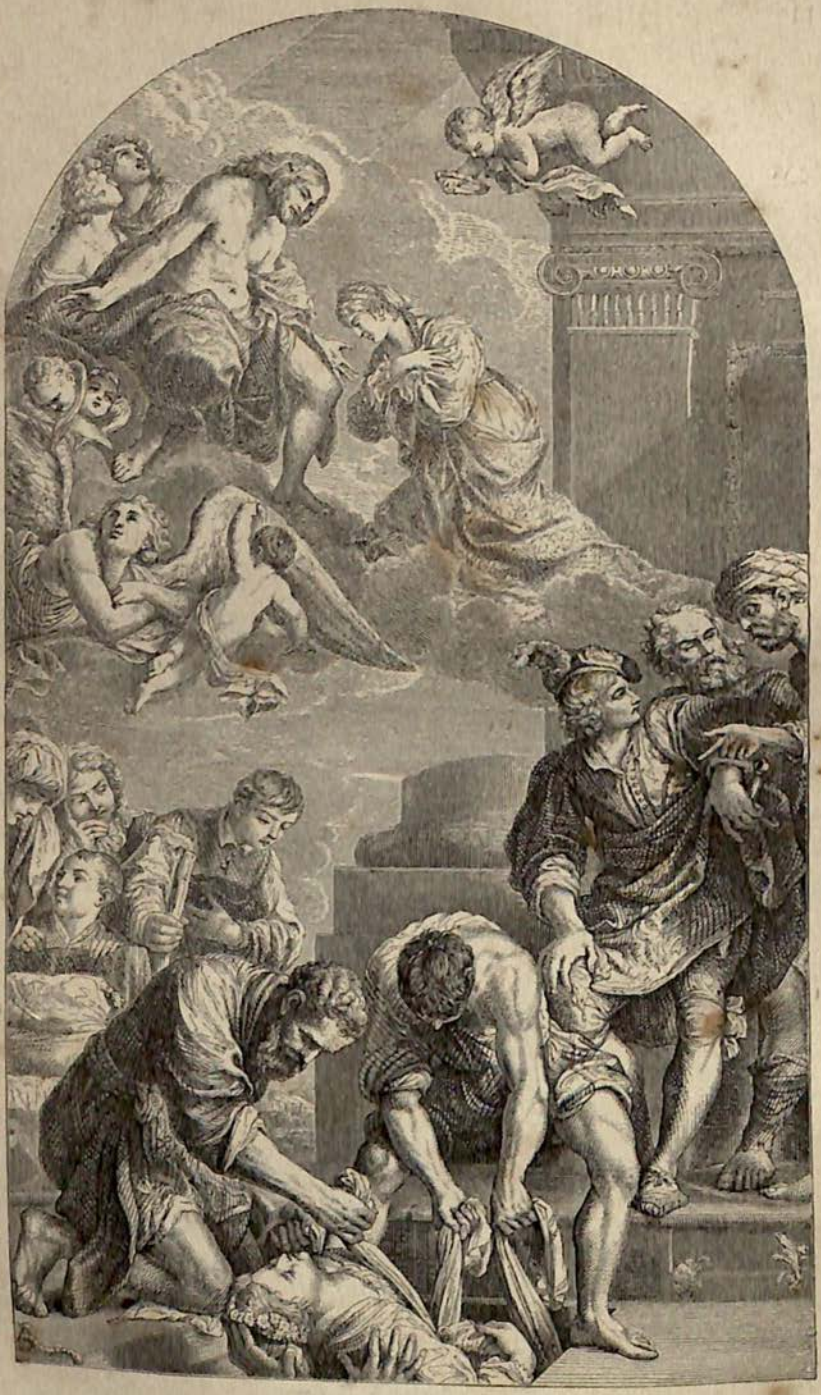
Bartolomeo Manfredi, of Ustiano, near Mantua, where he was born about 1580, was first a pupil of Roncalli, but eventually became a follower of Caravaggio, loving the same subjects, as soldiers, banditti, gamesters, &c., and he generally painted only half figures. The works of Manfredi are accordingly very scarce, as he has had the too common fate of imitators; his best productions being ascribed to his *caposcuola* Caravaggio, or to his bold imitator Valentin. He died at Rome in 1617. The Louvre possesses some fair specimens of the pictures of Manfredi.

Girolamo Bonini, called L'Anconitano, from his birth-place, Ancona (living 1660), was also a good master of the school of the *Tenebrosi:* he was the pupil, friend, and assistant of Albani. Among them likewise may be reckoned Domenico Feti, of Rome (1589-1624); and Giovanni Battista Tinti, of Parma (about 1590-1620), an inferior master.

Giovanni Francesco Barbieri, commonly called Guercino, from his squint, was born at Cento, near Bologna, February 2nd, 1592. He is one of the few able self-taught painters, and certainly

[1] Bellori, "Vite de' Pittori, Scultori, ed Architetti Moderni," &c., Rome, 1672.

[2] Massi, "Galleria di Quadri al Vaticano," p. 13.



SANTA PETRONILLA. (GUERCINO. IN THE CAPITOL, ROME.)

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developed his abilities under very adverse circumstances: his father carried wood and faggots to the neighbouring towns, and young Giovanni used to take care of the cart while his father attended to his customers. Guercino's earliest efforts were of course made at Bologna, but his love of colour tempted him to Venice; and he finally went to Rome, where, in the time of Pope Paul V., he made the acquaintance of Caravaggio, and became a decided imitator of his style. The incompatible temper, however, of this painter soon showed to Guercino that friendship with him was impossible; and he accordingly avoided his society. Gregory XV.—Ludovisi, a Bolognese—became the patron of Guercino; but when this pope died in 1623, the painter returned to his native town, and remained there until the death of Guido in 1642, when he settled in Bologna, where he died in 1666.

Guercino's great work is the immense picture of the "Body of Santa Petronilla raised from the tomb, to be shown to her betrothed husband, Flaccus," now in the Capitol at Rome;[1] a mosaic has been substituted for it in the chapel of St. Peter's, for which it was originally painted for Pope Gregory. It is considered one of the great Roman masterpieces of the Art. The small "Dead Christ," in the National Gallery, is a beautiful example of the better style of this master. Guercino, however, forsook his forcible earlier style, when he settled in Bologna, for a somewhat insipid manner in imitation of Guido; in his more vigorous time he was one of the most influential supporters of the school of the *Tenebrosi*.[2]

Benedetto Gennari, of Cento (1633-1715), was, like his father Ercole, a close imitator of Guercino, his uncle: a large allegory of Painting by him, in the Dresden Gallery, might be mistaken for the work of Guercino. Both the Gennari, father and son, no doubt painted from the same models as Guercino; Benedetto inherited his uncle's sketches. He was some time in this country, and was distinguished for his portraits in the reigns of Charles II. and James II. Pietro Francesco Mola, of Milan (1612-68) was an imitator both of Albani and Guercino; he was a good colourist, and excelled in landscape painting.

The more essential or characteristic qualities of this school are discussed at length in the notice of Rembrandt, as the most perfect representative of effect from colour and light and shade combined: the very element of the style was misunderstood by the Italian Tenebrosi.

[1] Engraved by Fry and by Dorigny.

[2] Passeri, "Vite de' Pittori," &c.; Calvi, "Notizia della Vita di Gio. Francesco Barbieri," 1808.

Neapolitan School.

It is necessary now to recur to Naples, and to give some account of the Neapolitan School. It was here that the style of Caravaggio found its most congenial home; there is something in the people and climate of Naples which accords with its character—warm-blooded, dark-complexioned, and in their characters exhibiting violent contrasts. It is the style of colouring too which has prevailed with the Spaniards, a kindred people with the Neapolitans.

It has been already stated that Gio. Francesco Penni, known as Il Fattore, had introduced the cinquecento style into Naples, and of this school there were three distinguished masters at Naples—Andrea da Salerno, who has been already noticed among the followers of Raphael; Francesco Curia; and his pupil Ippolito Borghese.

Francesco Curia (about 1538-1610) also studied the works of Raphael at Rome, but became eventually an imitator of the showy mannerists Vasari and Federigo Zucchero. Curia, however, executed some imposing altar-pieces for the churches of Naples; especially a "Circumcision, or Purification of the Virgin," in the church of Santa Maria della Pietà, near San Giovanni à Carbonara, which was a model for after generations of Neapolitan painters, both for its composition and for its colouring.[1]

Ippolito Borghese studied likewise in Rome; he was the most distinguished of the scholars of Francesco Curia. He painted in fresco and in oil; his principal work is an altar-piece of the "Assumption of the Virgin," in the chapel of the Monte della Pietà, painted in 1605; a subject he repeated in 1620, in the church of San Lorenzo at Perugia. Ippolito was employed also in the north of Italy.

The characteristic school of Naples, however, has but little affinity with that of Rome; it commences with Belisario Corenzio, Giuseppe Ribera, and Giambattista Caracciolo, who must be accounted among the *Tenebrosi*. These three painters, the first a Greek, the second a Spaniard, and the third a Neapolitan, formed a memorable cabal, the object of which was to exclude all extraneous competition from the distinguished masters of other parts of Italy. They are said to have resolved to expel or poison every painter of talent who should go to Naples to execute his art there. Domenichino is reported to have been one of the

1 Dominici, "Vite dei Pittori Napolitani," &c.; Romanelli, "Napoli," ii. p. 149, 1815.

victims of this infamous cabal: Annibale Carracci, the Cav. D'Arpino, and Guido were certainly all forced by it to leave Naples. To paint the chapel of St. Januarius, the famous Cappella del Tesoro, in the cathedral, was the great object of ambition of these three painters, and their selfish intrigues did for many years succeed in excluding every other competitor. In 1641, however, the year of Domenichino's death, Caracciolo also died, in his sixty-first year: the cabal was thus put an end to, and after all, not one of the three thoroughly succeeded in his scheme, for the bone of contention fell ultimately to the lot of Lanfranco. In 1643, only two years after the death of Caracciolo, Corenzio himself, the head of the cabal, broke his neck by a fall from a scaffolding, while repairing one of his own frescoes in the church of San Severino. He poisoned his own scholar Luigi Rodrigo, but he died penitent, says Dominici, who tells us that his life in his last years had been exemplary! Ribera, the last and youngest of the triumvirate, was a few years after dishonoured by his daughter, Maria Rosa, a beautiful girl, who became the mistress of Don Juan of Austria, a natural son of Philip IV. of Spain; and in 1648 he left Naples in despair, to brood over his smitten pride in obscurity.[1]

This Corenzio, the Greek, was born about 1558 in Albania, and after having studied some years under Tintoretto at Venice, which he visited in 1580, he returned to his native country; but eventually, about the year 1600, he settled in Naples. Partly by ability, partly by violence, and partly by dissimulation, Corenzio obtained a complete ascendancy at Naples, and exerted a species of dictatorial authority over its painters. Some whose position was too high for them to be quite subject to him, abstained from opposition to him through fear; those whom he could neither awe nor control, he associated with him; and these were only two—Caracciolo, and Ribera the little Spaniard, known as Lo Spagnoletto, who, though he had but a little body, possessed a great spirit.

Corenzio was a painter of extraordinary power, especially in fresco: his works abound in Naples, and he amassed a large fortune, which enabled him to lead a sumptuous life and give excellent dinners. He was very similar in his style to his master Tintoretto, and was on the whole little inferior to him. Of

[1] Dominici, "Vite," &c., says that Ribera disappeared from Naples about the year 1648. Cean Bermudez, in his "Diccionario Historico," states that he died at Naples in 1656, but cites no authority: Palomino has this date. Dominici claims Ribera for Gallipoli, in the Neapolitan province of Lecce, where he says he was born of a Spanish father and an Italian mother. Cean Bermudez states that he was a Spaniard born.

tho three, however, the Spagnoletto was the most characteristic and consistent in his style, in which he often surpassed its founder Caravaggio himself.

Giuseppe Ribera, it has been ascertained by Cean Bermudez, was born at Xativa, near Valencia, in Spain, January 12th, 1588; and he studied under Francisco Ribalta before he visited Italy. He lived some time in Rome in great poverty, diligently studying the works of Raphael, until he was fascinated by the effective forms of Annibale Carracci in the Farnese Palace. The little Spaniard, however, eventually became a decided follower of Michelangelo da Caravaggio. Having failed at Rome, and succeeding nowhere else, he ventured his fortunes at Naples: here he won the heart of Leonora Cortese, the daughter of a rich picture-dealer, and by marrying her, at once secured a suitable position, and from that time became one of the leading painters at Naples. He painted a picture of the "Martyrdom of St. Bartholomew," which obtained him the appointment of painter to the Viceroy, the Duke of Ossuna, a dignity to which a considerable salary was attached.

The active operations of the cabal seem to have commenced in 1609, on the arrival of Annibale Carracci at Naples, and upon the occasion of his being employed by the Jesuits to decorate their new church Del Gesù. The Spagnoletto then was still but a youth of twenty, and can have been little more than a tool of the Greek.

One of Ribera's principal patrons was the Count of Monterey, a successor of the Duke of Ossuna in the viceroyalty; he purchased several of Ribera's pictures, and sent them to Spain to King Philip IV. The Academy of St. Luke at Rome elected him a member of their body, and Pope Innocent X. decorated him with the order of the *Abito di Cristo*. Everything went prosperously with him until the period of the Masaniello disturbances, in 1647, and the fatal arrival of Don Juan of Austria at Naples.

Ribera was certainly a painter of prodigious ability, but the natural ferocity of his character comes out even in the choice of his subjects, which are often illustrations of the most atrocious examples of cruelty on record. He did not, however, exclusively paint such subjects. He executed many unpretending works, in all of which he displays a remarkable power and facility; and he was perhaps the most able of the so-called *Naturalist* painters. His forms are generally correct, though of the most ordinary character, and his pictures are rich in colour in spite of their strong shadows. He had many imitators: his influence was felt throughout Italy and Spain, but more especially at Naples; and though he may not perhaps, on the whole, dispute the first rank, in his style, with Caravaggio, of whom he was but the follower, the extensive spread

and popularity of that peculiar class of painters known as the *Tenebrosi* and the *Naturalisti*, depended as much upon the example of Ribera as of Caravaggio. Of Ribera's followers at Naples, Aniello Falcone, the battle-painter, Salvator Rosa, and Luca Giordano were the most distinguished. ANDREA VACCARO of Naples (1598-1670) was also a good imitator of his style.

Among the most distinguished of the few Neapolitan painters who did not succumb to this cabal of infamous notoriety, was the Cavaliere MASSIMO STANZIONI (1585-1656); he was the scholar of Caracciolo, but he also studied the works of Annibale Carracci at Rome, and there made the acquaintance of Guido, whose style he imitated, whence he was called *Il Guido di Napoli*. Stanzioni was the friend and admirer also of Domenichino. He was, however, after his return to Naples, carried away by the current, and he added to the numbers of the *Tenebrosi*, until the example of Lanfranco stimulated him to a higher ambition, as shown in his "St. Bruno promulgating the Rules of his Order," in the chapel of that saint, in the Carthusian church of San Martino, on the hill of Sant' Elmo: here, in the sacristy of the church, is the "Descent from the Cross," which was partly destroyed by Ribera, who persuaded the monks to clean it with potash, or some corrosive substance, mixed with the water: Stanzioni afterwards declined to restore the picture, preferring to leave it as a monument of the malice of the invidious little Spaniard. Stanzioni's masterpiece is accounted the "Miracle of St. Januarius," in the Cappella del Tesoro, in the cathedral. The Studj Gallery possesses some effective well-coloured pictures by him. He died of the plague, a disease of no rare mention in the obituary of this work. Stanzioni left a compendious account of the painters of Naples, which Dominici has incorporated in his own work on the Neapolitan artists.

Among the best scholars of Stanzioni were ANNA DI ROSA, called Annella di Massimo, distinguished for her beauty as well as her accomplishments, and AGOSTINO BELTRANO, who were much employed as his assistants. Annella became the wife of Beltrano, and still continued to work as the assistant of Stanzioni, though she executed in the meanwhile several meritorious works of her own. The intimacy between the two incited a malicious serving-girl to insinuate the wife's infidelity to her husband, who in a fit of mad jealousy, in 1649, pierced his wife through the body with his sword, and killed her, in her thirty-seventh year; Annella, however, survived long enough to pardon her husband's insane act of jealousy. Beltrano fled to France, a wandering but penitent outcast; until, having obtained the pardon of her relations, he returned to Naples about the year 1659: the plague had carried off his principal persecutors in 1656. Beltrano resumed the practice

of his profession at Naples in 1660, and died there in 1665, still in the vigour of years, and still tormented with remorse. The "Birth and Death of the Virgin," in the Chiesa della Pietà de' Turchini, is by Annella di Massimo.

The Cavaliere Luca Giordano, commonly called *Fa Presto*, from the extraordinary rapidity and facility of his execution, was born at Naples in 1632. After studying some time with Lo Spagnoletto, he visited Rome and became a follower of Pietro da Cortona; still combining much of the force of the Spanish painter with the style of composition and showy colour of the Florentine. Their easel pictures are often very similar; both are commonly bright and variegated, and somewhat spotty, with a prevalence of light blue. Giordano painted with equal facility in oil and in fresco, and could imitate the style of any master. So ready was he with his pencil that a few days sufficed for the painting of a large altar-piece. He was invited to Spain by Charles II. in 1690, and there, besides many other works for which he was handsomely remunerated, he painted a ceiling in the Escorial. After the king's death in 1702, Giordano returned to Naples, where he died on the 12th of January, 1705, immensely wealthy, and having earned the reputation of being the greatest painter of his age. His works are necessarily numerous, and they are in various styles; several in fresco and in oil are still to be seen at Naples, and many of the European Galleries possess some example, yet most are conspicuous for their technical facility only: at Schleissheim, near Munich, is, or was, a "Taking down from the Cross," which is finely grouped, and has a sombre, grand effect. The Dresden Gallery has several gay and dashing works by him, as "Hercules and Omphale," "Bacchus and Ariadne," the "Rape of the Sabines," "Jacob and Rachel at the well," the "Israelites and Amalekites," &c. A small picture of "Mars and Venus," in the Louvre, is a charming little gem; but purely of the sensuous and ornamental school. His masterpiece is possibly the large picture of the "Expulsion of the Fallen Angels," in the Belvedere Gallery at Vienna, which he has signed Jordanus F. 1666. Among his many other qualifications Luca Giordano was a skilful etcher.

After the death of Giordano, Francesco Solimena, called from the costume he adopted, *L'Abbate*, and also L'Abbate Ciccio (a nickname for Francesco), was left without a rival in Naples. He was born at Nocera de' Pagani on the 4th of October, 1657, and was the scholar of his father, Angelo Solimena. Like Giordano, he painted in many styles, and imitated many masters, but his chief model was Pietro da Cortona. Solimena had extraordinary power and facility of execution both in fresco and in oil painting; but he was an eminent academic, and should be

reckoned among the *Macchinisti* rather than the *Naturalisti*, and belongs strictly to the class of the ornamental painters. He painted not only historical subjects and portraits, but also landscapes, animals, and architecture. His great technical powers and love of imitation led him into a purely mechanical style, and he was one of the most influential of those able practical artists who—by their facility and their success in creating incapable imitators, and reducing the art to mere imitation and mechanical display of forms and colours, with which mind had little or nothing to do—hastened and consummated the final decline of painting in Italy during the eighteenth century, from which the purely technical rules and practical routine of academies could not possibly reclaim it. This successful painter died at Naples, April the 5th, 1747, having nearly completed his ninetieth year. He accumulated an immense fortune for his time, having considerably raised his prices after the death of Luca Giordano. Dominici tells us that his capital exceeded 200,000 scudi, and that he kept a stud of twelve horses, eight in Naples and four at his country-house at Barra, for the use of his family, his nephews: he never married.

His works are very numerous, especially at Naples and at Monte Casino. They are well known in prints; and there are also a few etchings by his own hand. The "Last Supper," in the refectory of the Conventuali at Assisi, is considered one of his most successful works. The Gallery at Dresden is also rich in the works of Solimena, as the "Madonna and Child with St. Francis de Paul," the "Death of St. Francis," the "Centaurs and Lapithæ," &c. He and Giordano are often very much alike, and are sometimes excessively gay and variegated.

Solimena's scholars were the last able painters of Naples of the eighteenth century, and they only too faithfully carried out his principles, striving at a pleasing general effect as the sole aim and end of their art. They were numerous; the following few are deserving of notice:—Sebastiano Conca (1676-1764), a native of Gaeta, painted chiefly at Rome, where he was created a cavaliere of the order of the "Abito di Cristo," by Clement XI. Giaquinto Corrado (1693-1765) of Molfetta, distinguished himself as a fresco painter at Rome and at Turin; and in 1753 he was invited to Madrid, and made court painter to Ferdinand VI., for whom he executed many works, both in oil and in fresco: there are sixteen of his pictures in the Gallery of Madrid. Ferdinando Sanfelice, a Neapolitan nobleman, born in 1675, and still living in 1744, more distinguished, however, as an architect than as a painter, was an intimate friend of Solimena; he practised the arts as an amateur, and, besides altar-pieces, painted fruit, landscapes, and architecture. Onofrio Avellino, born at Naples in 1674, was a battle and

portrait painter; many of his copies after Giordano and Solimena were sold abroad as the original works of these once celebrated masters. Avellino died at Rome in 1741. Lastly, FRANCESCO DE MURA, called FRANCESCHIELLO, still living in 1744, after painting many works at Naples, completely in the style of his master, obtained also a great reputation, in 1730, at Turin, as a fresco-painter. Many of Franceschiello's easel pictures were brought to this country, says Dominici, where they were in much favour from their similarity to the works of Solimena, whose name was here, in England, greatly honoured.[1]

[1] For an account of the more recent painters of Naples I must refer the reader to the interesting "*Notes*" of Lord Napier. Among distinguished if not very meritorious masters, he notices GIUSEPPE CAMERANO (1766-1850), a Sicilian, whose short comings, however, were due as much to the bad taste of the times as his own incapacity. NICOLA DE LAURENTIIS (1804-32) of Chieti, in the Abruzzi, is noticed as an able painter, suddenly cut off from a very promising career. His masterpiece is a "Nativity," at Chieti. See "Notes on Modern Painting at Naples," by Lord Napier. London, 12mo, 1855. Pp. 165.

Cupids—Albani.

CHAPTER XXVIII.

ACADEMIC SCHOOLS OF ITALY IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES: THE NATURALISTI AND MACCHINISTI.

THE history of painting in Italy has been already brought down to the establishment of the Academic schools; it now only remains briefly to trace the course of these schools throughout the seventeenth and eighteenth centuries. The Cinquecento style was the last of essential development and progression; that of the Carracceschi the last of acquisition, and this in external qualities, and almost exclusively in light and shade, and in the treatment of accessories. Technical execution, as before observed, is the prominent characteristic of the art of the seventeenth century, and accordingly, as might be anticipated, its most excellent performances are in portraiture, whether of man or of any other object.

THE ROMAN SCHOOL.

A slight influence had been produced at Rome by the works of Barocci, who imitated the chaste effect of Correggio. But his colouring was too artificial; its tone is unpleasant, a violet hue prevailing throughout: in form he was less mannered. The Carracceschi, however, were the great revivers of art at Rome—Domenichino, Guido, Lanfranco, and their scholars; but above all Domenichino. These painters were the principal masters at Rome during the pontificates of Paul V., Gregory XV., and Urban VIII.; and what the painters of Bologna had borrowed from the school of Rome in the pontificate of Clement VII., the pupils of the Carracci returned with interest in that of Urban VIII.

As already observed, the school of the Carracci had a great effect upon portrait painting, this branch of art depending in a great degree on accuracy of delineation and competent execution. The excessive mannerism of the period had induced so much incapacity for individual detail, that the painters generally were utterly incompetent to portraiture, which therefore required a particular study and became almost a distinct profession. Not that there were not any eminent portrait-painters before the establishment of the Carracceschi in Rome: several have been already mentioned, and most of the great Italian painters executed occasionally very fine portraits; but portraiture was an accessory occupation rather than a profession. In the seventeenth century it became what it is now, a profession.

Among the principal of those who devoted themselves more especially to portrait-painting at Rome were the following:—Antonio de' Monti (about 1536-86), a Roman, who painted several portraits of Gregory XIII.: he was gored to death by a buffalo in the streets of Rome, during the pontificate of Sixtus V. Pietro Facchetti (1535-1613), of Mantua, was particularly celebrated for his portraits of ladies, which were distinguished for their rich colouring: he died in Rome, where he had established himself during the pontificate of Gregory XIII.

Antonio Scalvati (1559-1622), a Bolognese, who settled in Rome also in the time of Gregory XIII., painted Pope Clement VIII. several times, though his holiness never gave the painter a sitting. Scalvati painted Leo XI. and Paul V., under the same extraordinary circumstances, says Baglione.[1]

Antiveduto Grammatica (1570-1626), president of the Academy of St. Luke at Rome, was also greatly distinguished for his portraits. Grammatica had made enemies in the Academy; and an accusation, apparently founded on truth, was brought against him in 1624, of the intention of selling Raphael's picture of "St. Luke painting the Virgin," which was the property of the Academy, and substituting in its place in the church, a copy of his own. He was accordingly removed from the chair, by the sanction of the Pope, Urban VIII., and the Frenchman Simon Vouet was elected to succeed him. This disgrace hastened the painter's death, which happened about a year afterwards. Grammatica's copy is now in the church of San Luca, and the original of Raphael has been removed to the Academy.

The Cavaliere Ottavio Lioni (about 1575-1628), the son of Lodovico Lioni, of Padua, but born at Rome, was greatly distinguished for his portraits. He was president of the Academy of St. Luke, and brought on his death by a disease induced by too great application to etching. His own and other excellent portraits etched by Lioni were published at Rome in 1731, in a work entitled "Ritratti di alcuni celebri Pittori del Secolo XVII.," &c.

And lastly, Baldassare Aloisi (1578-1638), a Bolognese, called Galanino, who succeeded to the position of the Cavaliere Lioni as portrait-painter at Rome, was so excellent in this department of art that he has been termed the Italian Vandyck.

Of the so-called historical painters, the following are the more eminent of those who acquired a reputation above the mass of those practising in Rome in the seventeenth century:—Antonio Tempesta, born at Florence in 1555, was the scholar of John Stradanus, a

[1] "Vite de' Pittori, &c., dal Pontificato di Gregorio XIII. fino a' tempi di Urbano VIII.," 4to., Naples, 1733.

battle-painter of Bruges, settled in Florence; and Tempesta's reputation was ultimately that of a battle-painter, though he executed other works for Gregory XIII., at Rome, where he died in 1630.[1] ANTONIO RICCI, called BARBALUNGA, born at Messina in 1600, was the scholar and imitator of Domenichino and died at Rome, November 2nd, 1649. ANDREA CAMASSEI, born at Bevagna in 1602, also a scholar of Domenichino, and of Sacchi, was distinguished both as a painter in oil and in fresco, but died poor at Rome, notwithstanding, in 1648. FRANCESCO COZZA (1605-82), of Istilo, in Calabria, a scholar and friend of Domenichino completed some of the works left unfinished at that master's death. PIETRO DEL PO (1610-92), of Palermo, after acquiring considerable distinction at Rome, settled and died at Naples, where, however, he devoted himself chiefly to engraving. GIAMBATTISTA PASSERI (1610-79), a native Roman, lived with Domenichino at Frascati: he was more a genre and still-life, than historical painter, his purely figure-pieces being rare. He was also poet and writer on art; and we owe to him one of the best of the Italian Art-biographies—"Vite de' Pittori, Scultori, ed Architetti che anno lavorato in Roma, morti dal 1641, fino al 1673,"—first published in Rome in 1772, in 4to. Passeri was president of the Roman Academy of St. Luke: he had a great veneration for Domenichino, and painted the portrait of that master, which is now in the Uffizj Gallery at Florence. LUIGI SCARAMUCCIA, called IL PERUGINO, from his birth-place, was born at Perugia in 1616, and died at Milan of apoplexy, while in the church of Sant' Antonio de' Teatini, on the 13th of August, 1680. He studied with Guido, and executed many good works at Perugia, Rome, Bologna, and Milan, where, after the death of Guido, Scaramuccia ultimately settled, married, and established a popular school. He was a member of the Academy of St. Luke at Rome, which possesses his portrait: he also was a writer on art, and published at Pavia, in 1674, a now interesting work in 4to., on the excellences of the Italian painters,

[1] He is still better known for his numerous etchings. This painter must not be confounded with the notorious Cavaliere Pietro Tempesta, or Peter De Mulieribus, as he was called, from his many mistresses. His name was Peter Molyn; he was born at Haarlem in 1637, and was called Tempesta from his love of painting sea storms: he was also a good animal-painter, especially of wild animals, of a nature kindred with himself. From Calvinist he turned Papist and went to Rome, where he married the sister of his assistant, known as Tempestino. Taking a fancy to a Genoese lady, he hired an assassin to put his wife out of the way, and she was murdered at Sarzana. The crime was afterwards discovered, and the Cavaliere passed many years in prison at Genoa; he eventually got out, deserted his second wife, and notwithstanding his antecedents were known, became a very fashionable painter at Milan, where he died of a fever in 1701. His history is recorded by Pascoli: I have noticed both the Tempestas at some length in the "Penny Cyclopædia."

entitled "Le Finezze de' Penelli Italiani ammirate e studiate da *Girupeno*, sotto la scorta, e disciplina del genio di *Raffaello d' Urbino*." Girupeno is a mere anagram on the painter's agnomen of Perugino.

The most distinguished Roman master contemporary with the Carracceschi was ANDREA SACCHI, who in respect of pupilage may be reckoned among the Carracceschi himself; he was the scholar of Albani. He was born in the neighbourhood of Rome in 1598, was one of the best colourists and best designers of the Roman school, and was better versed in the theory of art than any of his contemporaries or immediate predecessors. There is a truth and breadth in the style of Sacchi, and a simplicity about his treatment of the subjects he illustrated, which place him on a level with any of the great masters of the Roman school. He was inferior to Julio Romano in invention, but in all other respects is inferior only to the great *Caposcuola* of his school, Raphael himself.

Sacchi was a devoted admirer of Raphael: when considerably advanced in life he visited Parma and other places in the north of Italy, and he was so much struck with the effective beauty of the Venetian and Lombard schools, that he expected to feel some want in the works of Raphael when he returned to Rome; but immediately he saw the Mass of Bolsena in the Vatican, he exclaimed—"Here I find not only Titian and Correggio, but Raphael also." He died at Rome, June 21st, 1661.

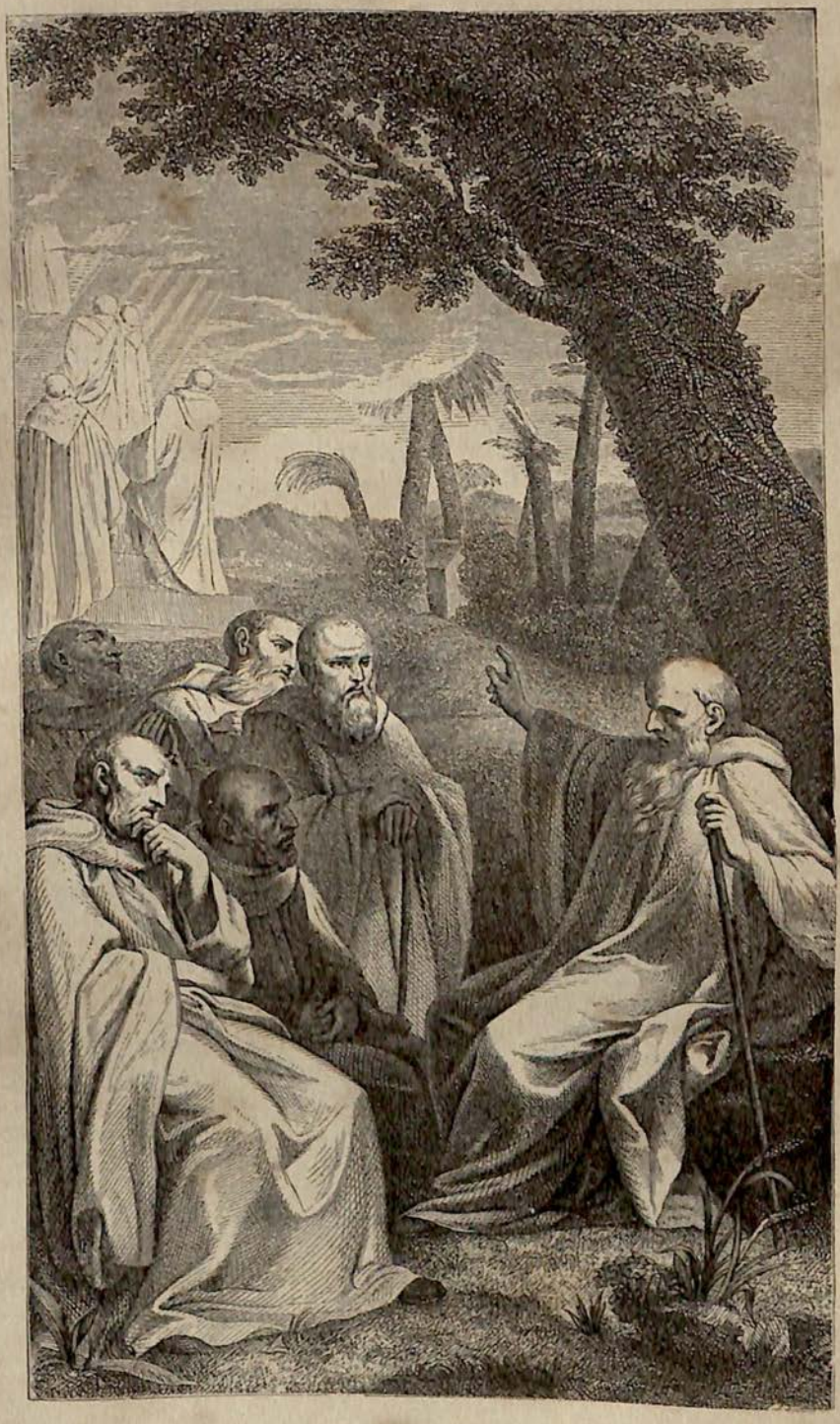
Sacchi's masterpiece is the St. Romualdo, now in the Vatican; the saint is relating a vision to five monks of his order; and though all are clad alike and in white, he has so well contrived the shadow of a tree in the picture, that the whole has a grand and sufficiently varied effect: it is generally accounted one of the finest pictures in Rome.[1]

Carlo Maratti and Nicolas Poussin were both pupils of Sacchi.

PIETRO BERRETTINI DA CORTONA (1596-1669) was the chief rival of Sacchi at Rome; and though his style was attractive and calculated to secure many followers, it was superficial and incorrect, and he takes the lead in the class of painters termed *machinists* by the Italians. He was one of the most active agents of the decay of painting in Italy in the seventeenth century. Ready in invention, and rapid in execution, he attained a more brilliant than solid reputation, and is now almost forgotten. He painted the ceiling of the grand saloon in the Palazzo Barberini at Rome, and several of the frescoes of the Pitti Palace in Florence.

The followers of Cortona and Sacchi formed two rival factions of art which divided Rome: that of Sacchi was headed by CARLO

[1] Passeri, "Vite de' Pittori," &c.; and the author's article SACCHI in the "Penny Cyclopædia."



ST. ROMUALDO. (ANDREA SACCHI. ROME.)

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MARATTI, supported by Lodovico Garzi: that of Cortona by CIRO FERRI (1634-89), supported by Romanelli. The followers of Cortona, or the Machinists, had for a period much the greater influence, especially in fresco, chiefly through the support of Bernini, who, during the pontificates of Urban VIII. and Innocent X., was all-powerful in matters of art at Rome. There is a large red picture by Ciro Ferri at Hampton Court—"The Triumph of Bacchus"—hanging in the Queen's Guard Chamber, opposite to a copy by Romanelli from a picture of the same subject by Guido. Ferri's work shows to what an offensive degree mannerism in colour may be carried.

GIOVANNI FRANCESCO ROMANELLI, of Viterbo (about 1610-62), was in the school of Domenichino before he became the scholar of Pietro da Cortona. He was a good ornamental painter, and though he had less power than Pietro, he showed more delicacy of execution. Through his patron, the Cardinal Barberini, Romanelli was introduced to the Cardinal Mazarin, and he worked some years in France, painting in the Louvre the so-called Salles, des Saisons, de la Paix, des Romains, and du Centaure, with subjects from the Æneid, for which he was decorated with the Order of St. Michael by Louis XIV.

After the death, however, of Ciro Ferri, Maratti was without a rival in Rome; and upon the accession of Innocent XII. he was confirmed in the post given him by Innocent XI., as inspector of the *Stanze* in the Vatican, the frescoes of which, as already mentioned, he greatly contributed to preserve from decay. Innocent XII. made him in 1693 superintendent of all the paintings of the Vatican Palace; and when Cardinal Albani succeeded Innocent, as Clement XI., he entrusted Maratti with the complete restoration of the Raphael frescoes of the *Stanze*. This work was successfully accomplished in 1702-3, and the Pope rewarded the painter with the rank and insignia of the "Order of Christ." It appears unquestionable that Carlo Maratti did a good work in carrying out these restorations: many of the mere decorative portions below had to be almost entirely renewed; for, what with neglect and mischievous name-writing, they were in part wholly destroyed. The Pope, we are told, took such interest in this restoration, that he used, while at the Vatican, to visit the chambers almost daily, to watch the progress of the operations: of which not the least interesting was the removal of earlier over-paintings. Maratti had the aid of four assistants, and the ornamental portions were restored by Domenico Belletti: the great frescoes previous to being repaired were washed with Greek wine by Pietro Tossini, the Pope himself being present at the first experimental washing. Maratti died Principe or President of the Academy of St. Luke at Rome,

December 15th, 1713, at the advanced age of eighty-eight. He was a native of Camurano, near Ancona, where he was born in 1625.[1]

Lodovico Garzi, of Pistoja, a favourite scholar of Andrea Sacchi, survived Carlo Maratti a few years; he died in 1721, aged upwards of eighty. He painted the cupola of the Cappella Cibo, in the church of Santa Maria del Popolo in Rome.

Maratti's style was purely Academic; he was also feeble in design, and his attitudes are not free from affectation, which by some has been mistaken for grace. His portraits, however, are well painted, and in a good style. He has been called the Last of the Romans. That he was the last great painter of Rome there can scarcely be a doubt; for neither Pompeo Girolamo Batoni, of Lucca (1708-87), nor Anton Raphael Mengs, of Aussig, in Bohemia (1728-79), can be said to dispute the title with him. One of his best works is the "Baptism of Christ," in the church of Santa Maria degli Angeli, in Rome. Notwithstanding the studied affectation and occasional incorrectness of Maratti, there is a dignity of style and sentiment about some of his works which is far from being compensated for by the mere Academic precision of Batoni or Mengs, though both masters were great in their style. Batoni gave too much importance to finish; Mengs was too blindly devoted to the antique. The former was an excellent portrait-painter, and had so far the advantage over Mengs that his mind was not so preoccupied as to exclude individuality of form. Mengs was so absorbed by the ideal, that nature was to him mere materials for its display, and life and character were spirited away by the phantom of his mind. Both painters were eminently Academic, and were great masters in the mere technicalities of art; but Academic preciseness has evidently supplanted every higher aim, and their works are accordingly eminently conspicuous for the insipidity and monotony which characterize mere Academic style.

Mengs has left writings on the arts, which were printed by his devoted friend and admirer Azara, the Spanish minister at Rome, in both Italian and Spanish. Mengs had visited Spain, and was principal cabinet-painter to the King, Charles III. A German translation of his works, with a memoir, was published at Halle, in 1786, under the title—"Des Ritters Anton Raphael Mengs Hinterlassne Werke," three volumes 8vo.

Pompeo Batoni is evidently the painter of whom Sir Joshua Reynolds relates, in his Sixth Discourse, that he had, though living in Rome, not entered the Vatican for fifteen years; that he had at one time entered upon an engagement to copy one of the pictures of

[1] Lioni, "Ritratti di alcuni celebri Pittori del Secolo XVII.," &c., 4to., Rome, 1731.

Raphael, but that he regretted no settlement had been come to, as his copy would have greatly surpassed the original.

Batoni's principal work is "The Fall of Simon Magus," in Santa Maria degli Angeli, at Rome. At Hampton Court there is a portrait of Pope Gregory XIV. by him, showing the general quality of his execution.

Batoni's pictures are well drawn and well coloured; but they are so purely Academic, that they appear to have been painted solely for the sake of their drawing and colouring. "St. John in the Wilderness," and "The Magdalen," both in the Dresden Gallery, are perfect specimens of such *ideal* Academic art, the *means* supplanting the *end*.

Nicolas Poussin, born at Andelys, in Normandy, about June 19th, 1594, died at Rome, November 19th, 1665. Having received the first instructions in his art from Quentin Varin, a painter of Beauvais, he worked a short time in Paris, as the assistant of Nicolas Duchesne, at the Luxembourg; and finally after various wanderings settled, in 1624, at Rome. Here, as already noticed, he entered the school of Sacchi, and though by birth a Frenchman, became a Roman by adoption; he lived and painted chiefly at Rome, and must be accounted among the Roman painters. Though an ornament to the arts of Rome, his style was very peculiar, and had no influence upon his contemporaries. He was a great admirer of Domenichino and Sacchi, both of whose academies he attended; but he formed his style chiefly from Raphael and the antique. One of the greatest objections to his works is, that they too often resemble painted bassi-rilievi; they are defective in unity of light and shade. The excellence of his landscapes is one of the remarkable features of his works; he is conspicuous also for his classic design. He has been styled the Learned Poussin, chiefly from the familiarity with ancient customs displayed in his mythological pieces, his favourite subjects. In all his compositions from ancient story he appears to have entered thoroughly into the sentiment of his subject; he was in this respect much above the generality of his contemporaries; he heartily hated the Naturalist school of Caravaggio and his imitators. The "Bacchanalian Dance," of Fauns and Bacchantes, in the National Gallery, is one of Poussin's masterpieces; so also is the "Bacchanalian Festival," with the Drunken Silenus, and Centaurs, Satyrs, and Fauns, in wild revelry: in both, the forms have quite the antique character. "No works of any modern," says Sir Joshua Reynolds,[1] "have so much of the air of antique painting as those of Poussin. His best performances have a remarkable dryness of manner, which, though by no means to be recommended for imitation, yet seems perfectly

[1] Discourse V.

correspondent to that ancient simplicity which distinguishes his style. Like Polidoro, he studied the ancients so much that he acquired a habit of thinking in their way."

It was probably owing partly to the influence of Du Quesnoy the sculptor, known as Il Fiammingo, that Poussin acquired so decided a love for the antique: they lived in the same house, and Poussin, not content with drawing from the ancient bassi-rilievi, studied them with the spirit of a sculptor also, and modelled them.

Poussin, after an absence of sixteen years from his native country, returned by the invitation of Louis XIII., to France, in 1640, and was presented to the king by Cardinal Richelieu. Though well received by Louis, who gave Poussin apartments in the Tuileries, and appointed him his principal painter, with a salary of 120*l.* a year, the art and society of the French painters was distasteful to him; and on the plea of fetching his wife, he obtained permission in 1642 to revisit Rome; and Louis XIII. having died shortly afterwards, Poussin considered himself at liberty, and never returned to France. His portrait by himself is in the Louvre. Among this painter's most celebrated works are generally accounted the series of compositions known as the "Seven Sacraments," originally painted for the Commendatore Del Pozzo, and afterwards repeated for his friend M. De Chantelou, Maître d'Hôtel to Louis XIII.; but Poussin is much stronger in profane or classical subjects than in the religious. Both the above series of pictures are now in England: the first set at Belvoir Castle, Rutlandshire; and the second at Bridgewater House.[1]

Gaspar Poussin (1613-1675), or rather Gaspre Dughet, was the brother-in-law of Nicolas, who married in 1629, Anna Maria Dughet, Gaspar's sister; though of French parents, he was born in Rome: he also was one of the most distinguished landscape-painters of his time. Gaspar's style and success were doubtless much due to the example and instruction of Nicolas, who may be reckoned among the earliest great landscape-painters. The first Italian painters who paid much attention to landscape were the Venetians, who were apparently directed to that branch of the art by various Flemings who had occasionally resided in Venice. The Bolognese, among whom Annibale Carracci and Albani are conspicuous, applied themselves still more generally and more specially to the study; and at Bologna also, a Fleming, Denis Calvart, was the chief guide of the Italians. Matthew and Paul Bril exerted a similar influence at Rome. Paul was virtually the master of all the landscape-painters

[1] They are engraved by Pesne. There is a life of Poussin in Bellori's "Vite de' Pittori," &c., Rome, 1672; another, "Vie et Œuvres de Nicolas Poussin," was published by Gault de Saint Germain, in 1806; see also Felibien, "Entretiens sur les Vies des plus excellens Peintres," &c., Paris, 1685.

of Rome, and was the great promoter of the cultivation of the art there. The National Gallery possesses likewise some of the masterpieces of Gaspar Poussin. They have a solemn, melancholy character about them; though this quality is not entirely æsthetic. He was in the habit of painting on dark grounds, and the deep gloom of many of his pictures is doubtless owing to the accident of these dark grounds gradually affecting and lowering the tone of the pictures.

Salvator Rosa, born in the village of Renella, in the neighbourhood of Naples, July 21st, 1615, was the son of an architect, and was led to follow painting by a relative of the name of Ciccio Fracanzano; he studied also with Spagnoletto and with Aniello Falcone, the battle-painter. Apparently, through the advice of Lanfranco, then at Naples, Salvator went in 1635 to Rome, where, with the exception of some few intervals of travel, he chiefly resided from 1638 until his death, on the 15th of March, 1673: he lived some time at Viterbo and Volterra, where he wrote his Satires, and he resided several years at Florence, at the close of his life. There is something very remarkable about the pictures of Salvator Rosa: whether landscape or other pieces, there is a masterly vigour about them which distinguishes them from the works perhaps of every other painter. His landscapes have somewhat the tone and colouring of those of Gaspar Poussin; but seldom suggest the feelings of repose induced by the French master. Fuseli has well described the landscapes of Salvator: he delighted, says that writer, "in ideas of desolation, solitude, and danger; impenetrable forests, rocky or storm-lashed shores; in lonely dells leading to dens and caverns of banditti, alpine ridges, trees blasted by lightning or sapped by time, or stretching their extravagant arms athwart a murky sky; lowering or thundering clouds, and suns shorn of their beams. His figures are wandering shepherds, forlorn travellers, wrecked mariners, banditti lurking for their prey, or dividing their spoils."[1]

There seems to have been some analogy between Salvator's art and his life, though the story of his living with banditti, appears to be of recent invention, and without foundation: it is not even alluded to by Passeri, by Baldinucci, or by Dominici. There is some foundation for his having been concerned, in 1647, in the disturbances caused by Masaniello, whose portrait he certainly painted more than once.[2] Salvator joined the *Compagnia della Morte*, of which his former master Aniello Falcone was captain. He also made many enemies in Rome, especially the party of Bernini and the Academicians, by his inde-

[1] Note in Pilkington's "Dictionary of Painters," 4to., 1810.

[2] Dominici "Vite de' Pittori Napolitani," &c. A portrait by Salvator, said to be that of Masaniello, is at Corsham House.

pendent and satirical character; for though his satires were not published until 1719, nearly fifty years after his death, he made them sufficiently well known. These rivalries with his fellow-artists at Rome seem to have caused his temporary removal to Florence in his later years.

Salvator's landscapes, though perhaps the most valuable, are far from being the most pretentious of his works; he painted also historical and religious pieces, battles, and portraits; and many of the best are in this country, as "Diogenes throwing away his cup," and "Democritus in his solitude," in the Grosvenor Gallery; and "Belisarius," at Raynham Hall, Norfolk: all most characteristic works. Of his landscapes, "Mercury and the Dishonest Woodman," in the National Gallery, is an admirable example. Of his greatest works is the "Conspiracy of Catiline," in the Pitti Gallery, at Florence. In the Louvre also he is seen to advantage in "A Battle," signed SALVATOR ROSA, painted in 1652, and "A Landscape." Of "Samuel appearing to Saul," in the same Gallery, Fuseli characteristically and justly remarks—"His celebrated Witch of Endor is a hag; and cauldrons, skeletons, bats, toads, and herbs, are vainly accumulated to palliate the want of dignity and pathos in Saul, and of sublimity in the apparition."

Salvator has left us several portraits of himself, in the Pitti, at Berlin, at St. Petersburg, in the Grosvenor Gallery, and in the Lansdowne Collection. We have also many exceedingly spirited etchings by him. He laboured to the very last on his satires, of which there are six: on Music, Poetry, Painting, War, Babylon, and Envy. He died prematurely, aged only fifty-eight, of dropsy, and was buried in the church of Santa Maria degli Angeli, where there is a monument to his memory raised by his son Augusto, who inherited some considerable property from him; the mother, a Florentine, was Salvator's housekeeper; he married her only a few days before his death: his second son, Rosalvo, died before him.[1]

Reputation in landscape, however, appears to have been almost usurped, till of late years, by CLAUDE GILLÉE, the humble pastrycook of Lorraine, who was born at Château de Chamagne, on the Moselle, near Charmes, in the year 1600, and died at Rome on the 23rd of November, 1682. The cooks of Lorraine were famous at this time, and to one of these, a pastrycook, his parents, who were poor, apprenticed their son. According to his intimate friend and companion, Sandrart, the future painter travelled to Rome in the company

[1] Salvini, "Satire e Vita di Salvator Rosa," 8vo., Flor., 1833; Passeri, "Vite de' Pittori," &c. Lady Morgan has written a well-known work, called "The Life of Salvator Rosa," in which the many strange stories relative to this remarkable painter are all carefully collected, fictitious and true together, and elaborated into an interesting romance.

of some of these cooks, in order to seek employment there. He found it with a landscape-painter, the profligate AGOSTINO TASSI (1566-1644), with whom he engaged himself as an ordinary domestic servant. He both prepared his master's meals and ground his colours for him; but the circumstance of Tassi's being a landscape-painter seems to have been the inciting cause of Claude's following the same pursuit.

How long Claude Lorrain served in this menial capacity is not known, but Tassi's principal works were executed in the Lancellotti and Quirinal palaces, during the pontificate of Paul V., who died in 1621; and it was probably during their progress that Claude was Tassi's servant. In the pontificate of Urban VIII. (1623-44), after many struggles and much hardship, we find him acknowledged as a great landscape-painter; though his best period was perhaps that of Innocent X. (1644-55). He was known as an engraver as early as 1630. Sandrart first taught him to paint from nature; and he tells us that Claude was so careful and slow in his execution, that he would paint a week or a fortnight at one part of a picture without showing any progress. He always had great difficulty in painting the figure or animals, though he attended the Academy of Rome for many years: these parts of his pictures were commonly inserted by others. His chief excellence is in aërial perspective and the management of light generally; some of his moving waters are likewise admirable. But his works vary greatly in their merit and character; some, his earlier pictures, are in the dry manner of his master Tassi, or some of the inferior landscapes attributed to Claude are probably the works of Tassi. Even the known more pretentious works of Claude are occasionally too obtrusively *painted scenes*, and few are absolutely free from this defect. The most natural of his landscapes are to be found probably in his small pictures, of which the "Annunciation," in the National Gallery, is one of the finest he ever painted. There are many etchings attributed to Claude, some bearing dates between 1630 and 1663; many are signed, but no two alike: the form of name most used is *Claudio*.[1] The Duke of Devonshire is in possession of an interesting series of drawings, known as the *Libro di Verità;* it consists of sketches of his pictures by Claude, with dates and other memoranda, and was made as a register for the identification of his works.[2]

[1] Robert-Dumesnil, "Le Peintre-Graveur Francais," 8 vols., 8vo., Paris, 1835-50. See also the Catalogue of the National Gallery, which, from the 37th Edition, inclusive, contains some of Claude's signatures.

[2] It was engraved by Richard Earlom, for John Boydell, under the following title:—"Liber Veritatis; or, a Collection of Two Hundred Prints after the original designs of Claude le Lorrain, in the Collection of his Grace the Duke of Devon-

Such is the simple account of Claude as published during his own lifetime, in 1675, by his intimate friend Sandrart, in his "Academia Todesca;"[1] yet it has been repudiated by French writers, who have preferred the more genteel story furnished by a nephew of the painter to Baldinucci, whose memoir was published not only long after Claude's death, but after his own.[2] Baldinucci does not contradict Sandrart; he merely gives a different account of Claude's journey to Rome, without, however, assigning any cause for it. He states that Claude, after the death of his parents in 1613, joined a brother in Alsace who was a wood engraver, and subsequently accompanied a relative, a lace merchant, to Rome. This is quite consistent with Sandrart's story, who, during his intimate intercourse with Claude at Rome,[3] can scarcely have failed to learn the incidents of his remarkable life from Claude himself, and he relates it as an extraordinary story, prefacing his account of CLAUDIUS GILLI, as he calls him, with the words: "of him there are wonderful incidents to relate."[4] During his long life Claude paid only one visit to his native country, about the year 1625. The nephew, Baldinucci's authority, and Claude's heir, either did not know his uncle's career, or if he did, he was ashamed of it, and furnished the Florentine biographer with a gloss of his own in place of the true and heroic story.

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shire," London, 1777. It was copied by Ludovico Caracciolo, and published in Rome in 1815. Caracciolo, in a Life of Claude prefixed to the work, pretends to correct the above story of the painter's origin, on the authority of the misprint in the Latin translation of Sandrart, explained below.

[1] "L'Academia Todesca;" or, "Teutsche Academie der edlen Bau-Bild-und Malerey-Künste," 4 vols. folio, Nürnberg, 1675-79. It was afterwards published in a Latin translation in 1684—"Academia Nobilissimae Artis Pictoriae," &c., in which there is the very simple but material misprint of *Pictor* for *Pistor*, where Sandrart states that Claude was apprenticed to a *Pasteten-Becker*, which in the Latin version is printed *Pictori cuidam artocreatum*, for *Pistori cuidam artocreatum*, making Sandrart say that Claude was apprenticed to a *painter of pies* instead of a pastry-cook or *baker of pies*. This error is repeated in the margin and in the index of the work, and has led some writers, who have apparently assumed the translation to be the original, into strange theories, such as that Claude's master was a painter of signs for cook-shops, &c., and that the tradition about the pastry-cook was a fiction founded upon a misconception of Sandrart's statement. In Smith's "Catalogue Raisonné," and in Bohn's edition of Bryan's "Dictionary of Painters and Engravers," the spurious story is repeated in great detail; Bryan himself has given the correct account.

[2] "Notizie dei Professori del Disegno," &c., 3 vols., 4to., Florence, 1681-1728.

[3] "Lebenslauf Joachims von Sandrart," &c., p. 12, and in the "Academia Todesca," ii. p. 332.

[4] "Von ihm fallen verwunderliche Begebenheiten zu erzehlen," ii. p. 331.

The Tuscan School.

The course of painting at Florence and Venice, and other parts of Italy, was similar to that already described at Rome. The Caposcuola, or great leader of each school, was of greater importance than Nature herself; and accordingly, with occasional intermissions, the majority of the masters of the several schools are distinguished only for an inferior repetition of the styles of the leading masters of the schools, modified by the Eclecticism of the Carracci: Michelangelo at Florence, Titian and Paolo Veronese at Venice.

Barocci had some influence on the colouring of the Florentine school, and Lodovico Cardi, commonly called Cigoli (1559-1613), had still more. He combined correctness of drawing with brilliancy of colouring. Santi di Tito however (1538-1603), had before him shown a great indifference for the Anatomical school. Cigoli was greatly assisted in his reform of the Florentine school by Gregorio Pagani and Domenico da Passignano, and the influence of the Carracceschi, which was felt at Florence about the same time. Cigoli owed much of his style to the works of Barocci, who was in some respects a faint revival of Correggio. The ascendancy of this new school, more conspicuous for the absence of great blemishes than for the presence of great beauties, was much promoted by the works of Ligozzi at Florence, and by the school of Francesco Vanni at Siena. Of this school were many good portrait-painters; indeed excellence in portraiture, as already observed elsewhere, characterizes the Italian painting of the seventeenth century.

Cristoforo Allori, sometimes called also, after his great-uncle, Bronzino, because his father, Alessandro Allori, went generally by that name, was born at Florence in 1577. He was by some considered the best painter of his time in execution. He was first the pupil of his father, a devoted admirer of Michelangelo, but they soon disagreed; the son pronounced the taste of his instructor to be perverted, and entered the studio of Gregorio Pagani. Cristoforo was a great admirer of the works of Cigoli and Pagani, and had a proportionate antipathy to the anatomical school of Michelangelo, to which his father belonged. He was fastidious in his execution, which at times was extremely delicate; he consequently finished but few pictures: his style was particularly suited to portraiture, in which he was excellent. He was also considered the best landscape-painter of his time in Florence; and he is said to have made some copies, with slight alterations in the back-grounds, of Correggio's Magdalen, which have passed as duplicates by Correggio. A remarkable picture by Cristoforo is the

"Judith with the head of Holofernes," in the Pitti Palace; there is a small copy or repetition of it at Dulwich; the Judith is said to have been painted from his own mistress, the head of Holofernes from himself. He died at Florence in 1621.[1] Besides the painters noticed above, the following masters deserve particular mention: — Giovanni Biliverti, of Florence (1576-1644), the scholar of Cigoli; Fabrizio Boschi, of Florence (about 1570-1642), a scholar of Passignano; Jacopo Chimenti da Empoli (about 1554-1640), an imitator of Andrea del Sarto, and distinguished for his Madonnas; he was distinguished also for his love of good eating, and acquired from his contemporaries the nickname of *L'Empilo*, instead of L'Empoli, which is as much as to say stewpan: also Giambattista Vanni, of Pisa or of Florence (1599-1660), L'Empoli's scholar, who made good copies of the works of other masters, a taste perhaps acquired from Cristoforo Allori, with whom he worked some years. Further, Matteo Rosselli (1578-1650), of the same family as the renowned Cosimo Rosselli, and one of twenty-four children by the same mother—Elena Coppi; he was a very popular teacher of painting, and has left many good works at Florence. Of Matteo's scholars, the three following acquired the greatest reputations as fresco-painters, more especially Giovanni Manozzi of San Giovanni di Valdarno (1590-1656), hence called Giovanni da San Giovanni; he died of the gout: Baldassare Franceschini (1611-89), called Il Volterrano; and Francesco Boschi (1619-75), a good portrait-painter. Francesco Furini (about 1600-49), called the Guido and the Albano of Florence, became priest about 1640, but continued to paint nevertheless: Francesco's scholar, Simone Pignone (1614-76), was much praised by his contemporaries; and Lorenzo Lippi (1606-64), was known as poet as well as painter; he published a burlesque entitled *Malmantile Racquistato*, in the spirit of the satires of his friend Salvator Rosa. Baldinucci notices a "Triumph of David," by Lippi, which constituted a family portrait of the seventeen children of Angelo Galli.

Carlo Dolci (1616-86) belongs also to the painters of Florence of this period: he was chiefly distinguished for the high finish of his works, which in great part are dramatized portraits; and he generally painted mere heads or single figures reaching down to the knees only. He was most successful in female figures: his style was too effeminate for male character. His daughter Agnese imitated and copied her father's works.

During the prevalence of this style another new impulse was given to painting at Florence by the florid compositions of Pietro da

[1] Baldinucci, "Notizie de' Professori del Disegno," &c.; Lanzi, "Storia Pittorica," &c.; Fiorillo, "Geschichte der Mahlerei," &c., vol. i.

Cortona, who carried away a host of imitators there as well as at Rome; the effect of his style was indeed much greater at Florence than at Rome. His principal works at Florence were the extensive frescoes of the Pitti Palace, which, however, were only commenced by Cortona; they were completed by Ciro Ferri. All extensive works from the time of Cortona till towards the close of the eighteenth century were purely decorative ornamental, the best of all styles for the purposes to which it was applied—the decorations of the ceilings of elaborately ornamented apartments. Variety and gaiety of colour in continuous chains of groups, and a light tone of chiaroscuro, were the chief requisites for such decorations, and they are the chief characteristics of Cortona and his great cortège of Machinists. The most distinguished Florentine artists of this class, the last great school of Tuscany, were, Cesare, Vincenzo, and Pietro Dandini; Salvi Castellucci, Giacinto and Lodovico Gimignani; Antonio Domenico Gabbiani, and his scholar Benedetto Luti; Lazzaro Baldi, Alessandro Gherardini, and Sebastiano Galeotti.*

The Dandini were important masters in their day. CESARE (1595-1658) studied with Cristoforo Allori and Passignano, and assisted the latter in Florence and in Pisa; his brother VINCENZO (1607-75) studied under Pietro da Cortona at Rome, and was the most distinguished of the family; Vincenzo's son, PIETRO (1647-1712), acquired a great reputation abroad, but was careless in his work, and his fame was ephemeral. CASTELLUCCI (1608-72) was a native of Arezzo, and there worked in the spirit of Pietro da Cortona.

GIACINTO GIMIGNANI, of Pistoja (1611-80), though a follower of Pietro da Cortona, worked with Carlo Maratti in the Baptistery of San Giovanni in Laterano at Rome; he was a good engraver; his son LODOVICO (1644-97), born in Rome, was a respectable painter, in some respects surpassing his father. Of LAZZARO BALDI (1623-1703), also of Pistoja, there are still many works preserved in Rome.

GABBIANI (1652-1726) was the scholar of Vincenzo Dandini, and worked with Ciro Ferri at Rome; he was very successful in children or *amorini;* his pupil, Ignatius Hugford, published a life of him in 1762;[1] he was killed by a fall from a scaffolding. Hugford (1703-78) was born in Florence, but his father was English; he practised as a painter, but had a greater reputation as a connoisseur; he was an enthusiastic collector of old *tempera* pictures; his taste, however, then found few sympathizers, and

[1] "Vita di Anton Domenico Gabbiani Pittore Fiorentino, dedicata a Pietro Mariette," 4to., published also in folio, and containing a hundred designs by Gabbiani—"Raccolta di cento pensieri diversi di Anton Domenico Gabbiani."

his collection was dispersed at his death. He was the instructor of two English academicians, Cipriani and Bartolozzi.

BENEDETTO LUTI, *Cavaliere* (1666-1724), by some considered the last of the great Florentine painters, settled in Rome in 1690; his masterpiece is the "Vest of San Ranieri," in Pisa cathedral; he gave much of his time to pastel-drawing, a method afterwards carried to great perfection by Mengs.

ALESSANDRO GHERARDINI (1655-1728) was a good imitator of other masters; his scholar, SEBASTIANO GALEOTTI (1676-1746), obtained reputation as a fresco-painter in several of the northern cities of Italy, and died director of the academy of Turin.[1]

THE BOLOGNESE SCHOOL.

At Bologna in the seventeenth century the most distinguished masters were—Simone Cantarini, Alessandro Tiarini, Lionello Spada, Lorenzo Passinelli, and Carlo Cignani.

SIMONE CANTARINI, called Il Pesarese, was born at Oropezza in 1612, and died at Verona, October 15th, 1648. He was the scholar of Guido, and was one of the best of all the Italian portrait-painters, and has seldom been equalled and perhaps never been surpassed in execution. Nothing can be more perfectly painted than some of the heads and extremities in his pictures: there is a head of Guido by him in the Gallery of the academy at Bologna, which must be reckoned among the best painted heads in the world. It appears to be alive, and yet it is painted with great freedom, the very touches are evident; it is a production of consummate mastery, not of labour. Cantarini was very vain, and made himself very disagreeable; his life is supposed to have been cut short by poison. There are some masterly etchings by him.

ALESSANDRO TIARINI (1577-1668), of Bologna, studied first with Prospero Fontana at Bologna, then with Passignano at Florence, and became an imitator of Lodovico Carracci, to whom it is assumed some of his best works are attributed. He was sombre in colour, but distinguished for his earnestness of character, invention, his correct drawing, and bold foreshortenings. His most celebrated work is the "Deposition from the Cross," in the Gallery of Bologna, long attributed to Lodovico Carracci. In the Louvre is a celebrated picture by Tiarini of the "Repentance of St. Joseph," formerly in the church of the Mendicanti at Bologna. The sombreness of some of Tiarini's pictures is said to be owing to his habit of glazing on an under-painting of mere gray.

LIONELLO SPADA (1576-1622), a pupil of the Carracci, was afterwards a follower of Caravaggio, whose style, somewhat refined, he

[1] Pascoli, "Vite de' Pittori," &c.

spread in Bologna, whence he was called the *Scimia* (ape) of Caravaggio. "Saint Dominic burning the Proscribed Books of the Heretics," in San Domenico, in Bologna, is his most celebrated work. Spada was court-painter to the Duke Ranuccio of Parma, where he settled and died.

Lorenzo Passinelli (1629-1700), the scholar of Simone Cantarini, became an imitator of the works of Paul Veronese; but the decline may be said to have been thoroughly displayed in the works of this painter.

Carlo Cignani (1628-1719), Cavaliere and Conte, a graceful painter, has been called the last of the Bolognese: he was the scholar of Albani, but studied also the works of Raphael and Correggio, and enjoyed so great a reputation in his lifetime as to be called the Apelles of his age. His works are correct as well as graceful, but eminently academic; exceedingly pretty, but void of expression and sentiment. The ambition of his art was the display of elegant limbs and postures. He died at Forlì, where he painted the cupola of the Madonna del Fuoco.

Cignani's scholars, Francesco Galli (1659-1739), and Ferdinando Galli (1657-1743), Da Bibiena, were excellent scene-painters; the latter was long employed at Parma and Vienna. Francesco was also a practical architect.

Giovanni Gherardini, of Modena (1658-1723), went to China in 1698, and he decorated a church of the Jesuits in Pekin, which was opened in 1704.[1]

Giuseppe Maria Crespi (1665-1747), called Lo Spagnolo di Bologna, also the scholar of Cignani, was not an imitator of his master: Crespi was as bold and coarse in his execution as Cignani was refined. He was a painter of most capricious fancy, and even in sacred subjects found occasion for caricature. His execution was occasionally so slight that parts have disappeared through time. Some of his pictures are executed with surprising freedom and *bravura*, but are also exceedingly mannered in style. An "Ecce Homo," in the Gallery at Dresden, is a remarkable specimen of such work, exhibiting incontestable ability, notwithstanding the vices of its manner. There is, however, prodigious ability in some of the slight works of this master; as in the "Seven Sacraments," also in the Dresden Gallery: he seems to have had a magic pencil, and to have thrown his figures upon the canvas. The Cumæan Sibyl at Vienna is in a good style. He combined something of Velazquez and of Rembrandt, but was much more careless than either.

[1] An account of his journey was published in Bologna by Gualandi, in 1853—"La Relazione di un Viaggio fatto alla China in 1698." See Campori, "Gli Artisti Estensi," 1855.

At Genoa, during this period, were GIOVANNI CARLONE (1590-1630) and GIAMBATTISTA, his brother (1594-1680), good fresco-painters, specially successful in colouring: they both studied under Passignano at Florence. The younger brother was remarkable for his large family: he had no less than twenty-four children by his wife Niccoletta Scorza—a wonderful woman, Spanish by birth but of a Genoese family; and fortunately for Carlone she contributed an income towards their support. Of these children, says Ratti,[1] three sons were painters, some died in their infancy, some led useless lives, and others (not useless, therefore?) took to the cloister. BERNARDO STROZZI, called Il Cappucino and Il Prete Genovese (1581-1644), was a great fresco-colourist and a good portrait-painter; in the latter capacity he painted chiefly at Venice, whither he had fled to avoid the persecution of the Capuchins of Genoa. He had entered the Order when a boy of seventeen only, and wishing, when he came to years of discretion, to return to the world, he was retained and imprisoned by his Order; but after three years' close confinement he escaped to the city of the Adriatic. He belongs to the Naturalist school: his portraits are red and dark. ANDREA ANSALDO (1584-1638), of Voltri, and the scholar of Orazio Cambiaso, was one of the best painters of his age both in oil and fresco, and was one of the few painters, says Lanzi, who painted well and much at the same time. And GIOVANNI BENEDETTO CASTIGLIONE (1616-70), who excelled more particularly in pastoral landscape and animals, in which class of work he acquired a great reputation, and has yet had no superior in Italy. He is sometimes called Il Grechetto. His brother Salvatore, and his son Francesco, painted in a similar style.

MILANESE SCHOOL.

The Eclectic schools were spread in Lombardy by the Campi at Cremona and the Procaccini at Milan. The Milanese painters were not conspicuous after the gradual disappearance of the scholars of Leonardo and their followers. The principal of these have been already noticed; but there are still some few of the earlier painters of the Milanese that must not be quite overlooked even in so general a review of Painting as this essay; more especially as good examples of the work of some of them can be referred to in our National Gallery.

VINCENZO FOPPA, of Brescia, was the contemporary of Leonardo at Milan; he was painting between 1456 and 1492, and is sometimes spoken of as the founder of the School of Milan: he attended to foreshortening and perspective. There is a fresco of the Martyrdom

[1] "Vite dei Pittori, &c., Genovesi," vol. ii. 1769.

of St. Sebastian by Foppa, in the Brera; and several of his works are still preserved at Brescia.[1]

Ambrogio Borgognone, of Fossano, where he was born about 1455, architect as well as painter, was one of the ablest artists employed in the decoration of the magnificent Certosa, at Pavia. Borgognone appears to have been engaged on this work from about 1475 to 1493, as architect; he seems to have taken to painting later in life. There are pictures by him dated from 1490 to 1522; a "Crucifixion," in the Certosa, is inscribed *Ambrosius Fosanus pinxit* 1490, *Maij* 14, and an "Assumption of the Virgin," in the Brera at Milan is signed *Ambrosio Bgogoj*, 1522. To show that these two signatures refer to the same person, we have on a "Baptism of Christ," in the sacristy of the church of Melegnano, the signature—*Ambrogio da Fosano Brgognone;* the Solly "Madonna," now at Berlin, is signed *Ambrosij Bergognoni, op*.[2] The pictures of Borgognone are painted in *tempera*. The "Marriage of St. Catherine," in the National Gallery, is a very fine example, and characteristic of his style; his forms are refined, his colouring is pallid but delicate.

Contemporary with Borgognone was Bartolomeo Suardi, commonly called after his master the great architect, Bramantino; he also was architect and painter, and was employed at the Certosa. He went about 1495 to Rome with Bramante, and there painted a series of portraits for Julius II. He was again in the North in 1513, when he was painting for the monks of Clairvaux: in 1525 he was appointed architect and painter to the Duke of Milan, Francesco Sforza II. He was still living in 1529, but in 1536 was already deceased.[3]

The "Adoration of the Kings," from the Fesch collection, long ascribed to Bramantino, and now in the National Gallery, combines with much of the *quattrocentismo* some of the great qualities of the *cinquecento;* the Madonna and Infant Christ, and the old man kneeling in adoration, have an unusual grandeur of character. The costume is generally very rich; some of the gold ornaments are in relief.

Giuseppe Arcimboldo, a portrait-painter of Modena (1533-93), has obtained a notoriety by some of the most grotesque pictures in existence. Some kitcats of the Elements and Seasons, now in the Belvedere Gallery at Vienna, are among the most outrageous of his devices: he painted many others similar to them. Figures, which

[1] Brognoli, "Nuova Guida per la Città di Brescia," 1826.

[2] It is impossible to vouch for all the *letters* of such inscriptions, as they are often indistinct and injured, but this objection does not apply to words; e and r and i may be confounded, but not words. The last I can vouch for, as I copied it off myself: it is given incorrectly in Dr. Waagen's Berlin Catalogue.

[3] See the "Catalogue of the National Gallery," Bramantino.

at some distance have the appearance of the portraits of men, when approached are found to be mere groups of objects or utensils so disposed and shaded as to appear only like human figures; the deceptions are clever. One of the Vienna pictures, marked at the back IGNIS, 1566, and signed *Josephus Arcimboldus Mtnensis. F.*, represents a head and bust composed of fire and its implements; a second, called AQUA, consists of a figure of fish and other sea animals. A portrait of Summer, AESTAS, signed and dated GIUSEPPE ARCIMBOLDO, F. 1563, consists of a head and bust composed of fruits; and a fourth, Winter or HIEMS, is a similar portrait composed of the knotty stem or root of a tree, bearing the same date and signature. He executed a great variety of works, interiors of kitchens, &c., for the amusement of the German Emperors Maximillian II. and Rudolph, at Prague, where Arcimboldo chiefly lived, and died. Lomazzo notices him, and he is commonly called a Milanese; but the signature of *Mtnensis*, given above, seems to indicate Modena as his birthplace.

GIULIO CAMPI (1500-1572), the head of the Eclectics of Cremona, was the scholar of Giulio Romano at Mantua. He attempted to combine the excellences of the Northern and Roman schools, whence his name of the Lodovico Carracci of Cremona, though Campi certainly preceded Lodovico in his effort. Campi studied with enthusiasm the works of Raphael at Rome, and was also a great admirer of Giorgione and Titian. His brothers Antonio and Vincenzo were his assistants, and Antonio added Correggio to their models for imitation.

BERNARDINO CAMPI (1522-92), of the same family, the scholar of Giulio, and eventually his rival, was also an enthusiastic admirer of Raphael. The Campi were great painters in their time, but they are the *machinists* of Cremona.[1]

ERCOLE PROCACCINI, called Il Vecchio (1520-91), a Bolognese, was the founder of the Eclectic school established by his sons at Milan, who took Correggio for their model. Ercole was a careful painter, though of no great power; he opposed himself to the mannerisms of his time, and directed his pupils to the study of the best masters.

CAMILLO PROCACCINI (1546-1626), the elder of Ercole's two sons, after studying at Bologna and Rome, established himself in 1590 in Milan. He was a painter of extraordinary facilities of execution, and produced works, according to Lanzi, sufficient to have occupied ten other painters in the same time. This facility, however, converted him into a mere machinist on some occasions, though many of his works are delicate and graceful. His picture of "Saint Rock

[1] Zaist, "Notizie Istoriche de' Pittori Cremonesi," Cremona, 1774.

administering to those Sick of the Plague," in the Dresden Gallery, is a fine work, worthy of a better period of art.

GIULIO CESARE PROCACCINI (1548-1618), the most distinguished of this family, made a special study of the works of Correggio at Parma, and approached nearer in manner to that great master than any others of his school. Some of his small cabinet pictures have passed as works of Correggio; but, like his brother, he was unequal. The churches and collections of Milan, and other cities of the North, abound with his works. Ercole Procaccini, called Il Giovane (1590-1676), followed the style of his uncles.

BARTOLOMEO SCHEDONE, of Modena (about 1580-1615), is enumerated among the scholars of the Carracci by Malvasia, but Correggio was his real master; he was a most decided imitator of that painter, though he never reached the delicacy of Correggio, either in his outlines or in his light and shade. Schedone sometimes approaches the *Tenebrosi*, in the quantity and force of his shadows, and some of his pictures have a strong naturalistic character. He is seen to great advantage in the Gallery at Naples: he latterly lived at Parma, where he was painter to the Duke Ranuccio. His early death is said to have been caused by vexation at his losses at play.

GIOVANNI BATTISTA CRESPI (1557-1633) was the most distinguished of the followers of the Procaccini. He was painter, sculptor, and architect, and executed several remarkable works for his patron, the Cardinal Federigo Borromeo, among them the colossal statue of San Carlo Borromeo in the Lago Maggiore. He studied at Rome and Venice, and, though not free from the exaggeration and heaviness of his school, displayed great power and facility. His son DANIELE CRESPI (1590-1630) was also one of the most distinguished of the Milanese painters of the seventeenth century.

GUGLIELMO CACCIA (1568-1625), commonly called IL MONCALVO, of Montabone in the Novarese, was a celebrated fresco-painter, but he painted also in oil, and paid particular attention to landscape, which he studied for his backgrounds. He was established at Moncalvo, but painted in Milan, Novara, and many other towns of the North: the Chiesa de' Conventuali at Moncalvo contains many of his works. In colouring he was gay; his style of form is derived from Raphael and the great Lombard models; the circumstances of his education are unknown. Moncalvo had five daughters, two of whom were excellent painters, Orsola Maddalena, and Francesca; the works of the latter are mistaken for those of the father. He or his daughter Ursula founded a monastery of Ursulines at Moncalvo, into which she and her sisters retired. Moncalvo had an able assistant known as Il Sacchi, a good portrait-painter, whose works now pass as his master's.

Venetian School.

At Venice the characteristic force of its great masters still remained the distinguishing feature of painting throughout the whole of the Academic period; and as originally the qualities of Venetian art were more of a material than æsthetic character, its artists remained at a less distance from her great *Capiscuola* than did those of Rome and Florence from theirs. Rich colour and a free execution were almost the only qualities which remained even among the better masters of this latter epoch of the Venetian school. These qualities, however, were occasionally seen in great excellence, as in the works of Andrea Schiavone, or even the younger Palma.

Andrea Schiavone, or rather Medola, a native of Dalmatia, was born in 1522, settled in Venice, became a follower of Titian, and attained an extraordinary power of colouring; but he was hasty and careless, and his figures are often incorrect and wanting in expression. He was so poor that he was forced to work as a journeyman for cabinet-makers and house-decorators. Yet, as is not unfrequently the case, the despised pictures of Schiavone enriched their possessors after his death. A very remarkable work by this painter was exhibited at Manchester in 1857, by the Rev. J. Staniforth, representing "A Monk preaching;" among his auditors are the Emperor Charles V., his son Philip II., crowned, and the Pope. The handling is very free, and the colouring extraordinarily rich and transparent; but some of the figures are ill-proportioned and carelessly drawn. Schiavone died in 1582: his name is correctly Andrea Medola, Lo Schiavone, that is, the Sclave. In the Belvedere Gallery at Vienna is a small portrait of himself, signed N= Andreas Schiavone, von seiner handt (by his own hand).

Jacopo Palma the younger, of Venice, great-nephew of the elder Palma (1544–1628), was, says Lanzi,[1] the last of the good age and the first of the bad, in the history of Venetian painting: he had, however, more of the good than the bad. Boschini[2] relates that Guido and Guercino, upon seeing a picture by this master, exclaimed, "What a pity that such a painter should ever have died!"

The following contemporaries of Palma, at Venice, are deserving of mention:—Leonardo Corona of Murano (1561–1605), whose copies of Titian, like those of many others, have passed, and do doubt-

"Storia Pittorica," &c., to which the reader is referred for the detail of the history of the later ages of painting in Italy. For Venice, Zanetti is the best authority.

[2] "La Carta del Navegar Pittoresco."

less now pass, for originals;[1] Andrea Vicentino (1539-1614), called also Andrea Michieli, he was an imitator of the elder Palma; Santo Peranda (1566-1638), a scholar of the younger Palma; Antonio Vasilachi called L'Aliense da Milo (1556-1629), a Greek, who studied under Paul Veronese; Pietro Malombra (1556-1618), a scholar of Salviati, who painted architecture as well as figures; Girolamo Pilotto (about 1570-1640); Giuseppe Porta, of Castel Nuovo, called Del Salviati from his master; he settled in Venice, and was still living there in 1572; and Pietro Damini, of Castelfranco, (1592-1631).

In the neighbouring cities to Venice there were also some distinguished painters: Alessandro Varotari (1590-1650), called Paduanino (or rather Padovanino), from Padua, his birth-place, was the most able painter of his time belonging to this school; many of his works are worthy of Titian. His Marriage at Cana, now in the Academy at Venice, is one of the best pictures that was produced in the seventeenth century. He was good also as a portrait-painter, but was most successful in women and children. Zanetti describes his style by quoting the following line of Ariosto:—

"Le Donne, i Cavalier, l'arme, gli Amori."

Dario Varotari (1539-96), the father of Paduanino, was a native of Verona, which can boast of several other distinguished painters of this period, as Alessandro Turchi (1582-1648), an imitator of Paul Veronese, called L'Orbetto from his occupation of leading about a blind man, said to have been his father; Pasquale Ottini, called Pasqualotto (1570-1630); and Carlo Ridolfi (1594-1568), *cavaliere*, a native of Vicenza, the author of the principal authority for the history of the Venetian painters down to his own time, whence he is sometimes called the Venetian Vasari.

His "Lives of the Venetian Painters" first appeared in Venice in 1648, under the title "Le Maraviglie dell'Arte, ovvero le Vite degli illustri Pittori Veneti e dello Stato." A second edition was first published in Padua in 1835, in two volumes, 8vo., but without the promised notes and corrections. Boschini, Zanetti, Lanzi, and Cadorin, have rectified many of the inaccuracies of Ridolfi. As a

[1] Most *Capiscuole* have many imitators, but it is not only the good works of these imitators, but even the bad copies of the imitations, which still find ready purchasers. The prices realized at the present day by intrinsically worthless pictures, amounting sometimes to many hundreds of pounds, would be astounding were it not notorious that dame Fortune is very capricious in her bounties. Nothing can be more deceptive than auction-room prices on some occasions, setting aside the cases of buying in by deluded owners. This state of affairs will doubtless continue just so long as ignorant people suffer themselves to be misled, either by interested advisers; or by a mere name, from the pure love of acquisition.

painter he was employed by Innocent X., in Rome; he was less mannered than many of his contemporaries, and excelled in portraits: his best work is the "Visitation," in the church of Ognissanti, at Venice.

At Padua was PIETRO LIBERI (1605-87), called LIBERTINO, from his often painting naked Venuses. He was the scholar of Paduanino, but studied also at Parma, Rome, and Venice, and became a bold and effective draftsman: in the opinion of some, the best of the Venetian school. Liberi had two manners, a free and careless, and a minute and laborious; the former, he said, for the intelligent; the latter, for the ignorant. He was the first President of the Academy of Venice, where some great works by him are still preserved. A pupil of Liberi, of great reputation in his day, and an able painter, was JOHANN CARL LOTH, of Munich (1632-98), called Carlotto by the Venetians. He studied the works of Caravaggio at Rome, before he became the scholar of Liberi, and he retained much of the feeling of the Tenebrosi. He was painter and chamberlain to the Emperor Leopold of Austria;[1] and there are many pretentious works by him in the Churches and galleries of Germany. He died in Venice, and was buried in the church of San Luca there, where there is a marble bust of him, and his epitaph proclaims him the Apelles of his age.

At Vicenza were Alessandro Maganza, and Francesco Maffei.

ALESSANDRO MAGANZA (1556-1640) was the son of Giovanni Battista Maganza, a scholar of Titian and a good portrait-painter, who was the first of this family established at Vicenza, supposed from the name to have been originally of Mainz, of which Maganza is a corruption. Alessandro was an imitator of Paul Veronese and Battista Zelotti, and there are many excellent works by him at Vicenza. Of his three sons, who were his assistants, Gio. Battista the younger, was the most distinguished; he died young in 1617. Alessandro survived several of his family, who died of the plague in 1630. The elder Gio. Battista, whose portrait Ridolfi has inserted in his "Maraviglie dell' Arte," published some poetry under the name of Magagno.

FRANCESCO MAFFEI, who died in Padua in 1660, was also a skilful imitator of Paul Veronese. PIETRO MATTONI (1605-78) was a remarkable painter of this period; he is commonly known as PIETRO VECCHIA, from his skill in restoring and imitating the *old masters*. He executed many imitations of Giorgione and others, which Zanetti states have found their places in celebrated collections as originals of the masters imitated. His execution was in most technical matters excellent, but his bent was more for the ludicrous than for the serious.

[1] Lipowski, "Baierisches Künstler-Lexicon," 1810.

The Caravaggieschi or the Tenebrosi were very much encouraged in Venice: though strangers, they even supplanted the Venetian painters of distinction in the public favour. Of this school were Carlo Saraceno, of Venice (1585-1625); Pietro Ricchi, of Lucca, called Il Lucchese (1606-75); Francesco Ruschi, painting (1650); Stefano Pauluzzi, and Matteo da' Pitocchi, painting (1660). Many artists of the Venetian school were cut off by the plague which visited Venice in 1630 and 1631; and the decline of art was more obvious from that period.

Of the eighteenth century the following masters were the most distinguished:—Andrea Celesti, Antonio Zanchi of Este, Pietro Negri, Francesco Trevisani, Antonio Molinari, Antonio Bellucci, Giovanni Segala, Gian-Antonio Fumiani, Niccolo Bambini, Gregorio Lazzarini, Gian-Antonio Pellegrini, Giambattista Piazzetta, Giambattista Tiepolo, and Sebastiano Ricci. Of all these painters, the two last mentioned were the most distinguished, yet not the best; though all were great masters in their time, and should not be passed over by a simple enumeration of their names only.

The Cavaliere Andrea Celesti was born at Venice in 1637, and studied under the Cavaliere Matteo Ponzone, a Dalmatian, and a scholar of Santo Peranda; but Celesti made Paul Veronese his model, and became an exceedingly attractive colourist: he was altogether one of the greatest masters of the Venetian decadence. He was seen to great advantage in the Gallery of Dresden, where, besides other works, were two vast compositions by him, lately removed. Three, representing "Bacchus and Ceres," the "Murder of the Innocents," and the "Israelites bringing offerings for the making of the Golden Calf," are remarkable for their brilliant colour and facility of execution; the "Sacking of a City by Moonlight," now removed from the Gallery, was the largest picture in the collection, the figures being the size of life; it is about twenty-three feet wide by thirteen feet high. The works of Celesti show well the vices of the time; effect and facility of execution being the highest qualities aimed at by the painter. Though Celesti was not of the *Tenebrosi*, his works have sometimes the same effect as the pictures of those painters, owing to the sinking in of the middle tints, which are often insignificant compared with his lights and shadows, a defect which is attributed to his painting upon ill-prepared and dark grounds. He died in 1706.[1]

Antonio Zanchi, of Este (1639-1722), an influential master of the school of the *Naturalists*, was an imitator of Tintoretto; his masterpiece is the "Plague of Venice in 1630," in the Scuola of San Rocco, painted in 1666, and in which all the horrors of the visitation are depicted with terrible force and circumstance.

[1] Boschini, "Pitture di Venezia," 1733; Zanetti, "Della Pittura Veneziana."

Opposite this, in San Rocco, is "Venice liberated from the Plague," by PIETRO NEGRI, a painter very similar in his style to Zanchi, and according to some accounts his scholar; he was painting in 1679, and died about the close of the century.

FRANCESCO TREVISANI, *Cavaliere*, was a scholar of Zanchi at Venice: he was born at Capo d'Istria, near Trieste, in 1656, and died at Rome in 1746. After distinguishing himself at Venice, he eloped with a young Venetian lady, and fled to Rome, where he established himself and acquired new honours; but he forsook the manner of the Venetians for that of the Romans, becoming a follower of Carlo Maratti; hence he is sometimes called Roman Trevisani, to distinguish him from Angelo Trevisani, a later Venetian painter. Trevisani was fond of showing the versatility of his powers, and painted nearly every variety of subject. The Dresden Gallery possesses an immense "Murder of the Innocents," by him, but it is not nearly so effective a picture as the same subject by Celesti in that Gallery. ANTONIO MOLINARI, still living in 1727, was also the scholar of Zanchi, but emancipated himself from the strong *naturalist* tendency of his master, and distinguished himself by his tasteful colouring.

ANTONIO BELLUCCI, born at Pieve di Soligo, in 1654, died there in 1726. He painted in Germany and in England. His nephew, says Walpole, "went to Ireland, and made a fortune there by painting portraits." Bellucci excelled in small figures, many of which he inserted into the landscapes of Tempesta:[1] he was fond of strong contrasts of light and shade, like the rest of the *Tenebrosi*, but, says Zanetti, he made such a judicious use of shadow as an element of art, as in no way to injure the beauty of his colouring.

Another excellent colourist was GIOVANNI SEGALA (1663-1720), he was the scholar of Pietro Vecchia. GIAN-ANTONIO FUMIANI (1643-1710) executed many important works for the churches of Venice: he was educated in Bologna, but was an imitator of Paul Veronese, the qualities cherished by the Caravaggieschi having little attraction for him.

NICCOLO BAMBINI, *Cavaliere* (1651-1736), studied in Florence, and in Rome under Carlo Maratti, and may be considered one of the Venetian reformers of the eighteenth century. He painted the subjects, and in the style of Liberi, and was distinguished for the beauty of his women. There are many of his works still in the churches of Venice. Bambini was the master of Zanetti.

GREGORIO LAZZARINI (1655-1730), originally a barber's apprentice, obtained great distinction in his time: he also avoided the dark effects of the *Tenebrosi*, and paid great attention to form. Zanetti

[1] The notorious Peter Molyn, see p. 345, note.

notices "Saint Lorenzo Giustiniani distributing alms," as one of the finest Venetian pictures of the eighteenth century. Lanzi[1] speaks of Lazzarini as perhaps the "Raphael of the Venetian school," as regards correctness of drawing.

Gio. Antonio Pellegrini (1675-1741), the pupil of Paolo Pagano, of Valsolda, in the Milanese, was distinguished in Venice and abroad. He is claimed by Padua and by Venice: he was the son of a glover of Padua established at Venice. Zanetti says that he received in 1720, 10,000 Venetian ducats at Paris, for painting a frieze in the celebrated *Hall of the Mississippi* there, in the former Hôtel de Mazarin, now the Library, over which he was occupied only eighty mornings: it was shortly afterwards destroyed, in the arrangement of the *Bibliothèque du Roi*. The same writer mentions as his principal work, "Moses and the Brazen Serpent," in the Church of San Mosè, at Venice. Pellegrini married Angelica, the sister of Rosalba Carriera, celebrated for her pastell-drawings. He was elected a member of the French Academy in 1733.

Giambattista Piazzetta (1682-1754), one of the darkest of the *Tenebrosi*, was originally a pupil of Molinari, but acquired his strong naturalist manner from studying the works of Guercino, at Bologna.

Giovanni Battista Tiepolo, born at Venice in 1693, died at Madrid, March 25th, 1769. He first studied under Lazzarini, was then carried away by the bold manner of Piazzetta, but eventually settled upon Paul Veronese as his model. His style was slight, but graceful and brilliant; and his fame extended to Germany and to Spain. His brilliancy of colouring was attained not so much by the choice or purity of his materials, but much more by the skilful apposition of his tints. Schleissheim, that lumber-house of worthless pictures, contains a splendid example of the skill and *bravura* of Tiepolo, representing an "Adoration of the Kings."

Sebastiano Ricci or Rizzi, of Belluno (1659-1734), was one of the most successful painters of his age: he was much employed in this country in the reign of Queen Anne; but he was much more remarkable for his facility of execution than for any excellence of his art, though his colouring was often brilliant. He was at best but a weak imitator of Paul Veronese; and he very unscrupulously adopted the groups and ideas of others in his compositions. There is a little manner about his figures, and his style is altogether eminently ornamental and meretricious. His nephew, Marco Ricci (1679-1729), painted excellent landscapes after the manner of Titian.

To these may be added Antonio Balestra, of Verona, and his celebrated pupils Pietro Rotari, and Gio. Bettino Cignaroli, both likewise Veronese.

Antonio Balestra (1666-1740) became the scholar of Carlo

[1] "Storia Pittorica," &c. vol. iii., p. 219.

Maratti, at Rome, and adopted the taste and style of the Eclectic schools, rather than that of Venice, though he always coloured well.

Il Conte PIETRO ROTARI (1707-62), painted with Trevisani, in Rome, and with Solimena, at Naples: he was a painter of great practical skill, but a bad colourist. He was much employed in Dresden, Vienna, and Munich; and finally settled in St. Petersburg, where he died. He was a great favourite with the Empress Catherine II.

GIAMBETTINO CIGNAROLI (1706-70), of Salo near Verona, who painted in the manner of Maratti, was one of the most distinguished of the Italian oil-painters of the eighteenth century, and was the most eminent of his time. When the Emperor Joseph II. was in Verona, in 1769, he visited Cignaroli in his studio, and he afterwards related that in Verona he had seen two very rare things—an ancient amphitheatre, and the first painter of Europe.[1]

Venice is further distinguished for its landscape-painters, of whom ANTONIO CANAL, or CANALE, commonly called CANALETTO, enjoys a European reputation. He was born in Venice in 1697, and was taught by his father Bernardo, who was a scene-painter: he himself followed the same occupation until 1719, when he gave it up entirely. Antonio visited Rome at an early age, and here, like the great draftsman, his compatriot, Giambattista Piranesi, he devoted himself to the study of the magnificent ruins of the ancient capital of the world. He returned to Venice and astonished the Venetians by his elaborate views of the canals and palaces of the Queen of the Adriatic. In 1746 he came to England, and here excited equal wonder and admiration by the many fine architectural pictures he produced of historical buildings both of London and other places. Canaletto was twice in England, and resided here altogether several years, and acquired a fortune by his works. He accomplished the great accuracy of his views, when he chose, by means of the camera-lucida; but he used this instrument only for the linear perspective and outlines, the filling in with colour he painted directly from nature. His method has somewhat injured the effect of his pictures now, for the preparatory drawing has in many cases darkened and become too heavy for the colouring. Tiepolo occasionally inserted the figures in his Venetian scenes. Canaletto died at Venice, April 20th, 1768.[2]

This great master had several imitators, with whose works his are now not seldom confounded; the chief of these were Belotto called also Canaletto, Guardi, and Marieschi.

BERNARDO BELOTTO was known in Germany, where he settled, as

[1] Bevilacqua, "Memorie della Vita di Giambettino Cignaroli, eccellente Dipintor Veronese," Verona, 1771.

[2] Zanetti, "Della Pittura Veneziana." Some of Canaletto's Venetian views have been engraved by himself; some by Vicentino; and others by Fletcher and Boitard.

Count Belotto: he was a member of the Academy of Dresden, and died at Warsaw, October 17th, 1780, about sixty years of age. He was the nephew of Antonio Canal, and there are many pictures by him in the Gallery at Dresden, exhibited under the name of Canaletto, a diminutive of Canal, which he himself assumed and signed on some of his pictures, thus—BERNARDO BELOTTO DETTO CANALETTO. These fine views of Dresden were mostly painted for Count Brühl, during the years 1747-58, for 200 thalers (30*l.*) each. The figures were inserted by Stefano Torelli, of Bologna, who died at St. Petersburg in 1784, aged seventy-two.[1] Belotto's manner is bolder and more solid than his uncle's.

FRANCESCO GUARDI, of Venice (1712-93), was rich and forcible in his colouring, but very careless and sketchy in his figures; and he remained far behind Canaletto in the accuracy and neatness of his architectural details.

The architectural views of MICHELE MARIESCHI, likewise of Venice (1696-1743), are black, heavy, and chalky, and in every way inferior to Canaletto's. He executed many views of the churches and palaces of Venice, some of which he also etched.

CHAPTER XXIX.

THE SCHOOLS OF PAINTING IN SPAIN: TECHNICAL INFLUENCE OF CARAVAGGIO.—ASCETICISM.

THE Spanish School of painting appears to have been one of the more recently established of the modern schools of Europe. The characteristic Spanish school has a close connection with the schools of Italy, especially those of Venice and Naples, in style, though its earlier development seems to have been due to the immigration of Flemish artists into Spain, of which there are abundant records, some of these are incidentally noticed in previous chapters. Gherardo Starnina, a Florentine painter of the fourteenth century, was invited to Spain, and employed there by Juan I. of Castile. He had executed some works for the Spaniards, in the chapel of the Castilians in the church of Santa Croce in Florence, illustrating the life of Sant' Antonio. An "Adoration of the Magi," by Starnina, is still in the Escorial. Dello Fiorentino, the companion of Paolo Uccello and Donatello, was held in great esteem at the court of Juan II. of Castile; he died in Spain, after the year 1455, when he was still among the living.[2]

[1] Hübner, "Gemälde-Gallerie zu Dresden," 1862.
[2] Vasari, Ed. Le Monnier, vol. iii.

One of the earliest of the native painters of Spain deserving the name was JUAN SANCHEZ DE CASTRO, of Seville, who in 1454 painted the Gothic altar decoration of the chapel of St. Joseph in the cathedral of that city; and in 1484 he painted a St. Christopher in the church of St. Julian there, so much repainted, says Cean Bermudez, in 1775, that little of the original was left. The same writer mentions other works by Sanchez, who was still living in 1516.

The principal works undertaken in Spain date from the time of Philip II.: they were chiefly executed by Italians, and the principal Spanish painters studied in Italy. Titian, as already noticed elsewhere, spent a few months in Spain in the reign of Charles V.; but the works he executed were painted in oil, and chiefly easel-pictures, which, though guides in colouring to the Spanish painters, were less the models of the great masters of Spain than those executed in Philip's time, and the *Capi d'Opera* of painting in Italy itself.

The painters of Spain have been classified in three principal schools, but these divisions are as much local as characteristic: they are those of Valencia, Madrid, and Seville. The following are the principal masters of these several schools, with the names of the places where they chiefly resided and worked, arranged chronologically, from the sixteenth century inclusive. Of the sixteenth—Antonio del Rincon, Toledo; Alonso Berruguete, Castille and Toledo; Luis de Vargas, Seville; Alonso Sanchez Coello, Madrid; Luis de Morales, el Divino, Badajos; Dominico Theotocopuli, el Greco, Toledo; Vicente Joánes, Valencia; Gaspar Becerra, Madrid; Miguel Barroso, Escorial and Toledo; Juan Fernandez Navarrete, Escorial and Madrid; and Pablo de Cespedes, Cordova and Seville. Of the seventeenth century—Juan de las Roélas, Seville; Francisco di Ribalta, Valencia; Juan del Castillo, Seville; Francisco Pacheco, Seville; Alonso Vazquez, Seville; Alonso Cano, Andalusia and Madrid; Antonio de Pereda, Madrid; Diego Velazquez, Madrid; Juan de Pareja, Madrid; Francisco Zurbaran, Seville and Madrid; Francisco Rizi, Madrid; Claudio Coello, Madrid and Zaragoza; Juan de Valdes Leal, Madrid; Antonio Palomino y Velasco (the Spanish Vasari), Cordova; Bartolomé Estéban Murillo, Seville; and Francisco de Herrera, el Mozo (the young), Madrid and Seville.

This list comprises all the great painters of Spain; and in so circumscribed a work as the present (treating in a single volume of the history of painting in the whole civilized world), none but the principal masters of so uniform a school as the Spanish, need be the subject of even a more superficial inquiry: as it is, saving portraits, we have in the historical painting of Spain,

morally or intellectually, little besides the most abject superstition and dismal asceticism, the fruits of a sacerdotal nightmare of centuries. There were no very distinguished Spanish masters in the eighteenth century. The following are the most important of those above mentioned—Antonio del Rincon, Luis de Vargas, Morales, Joánes, Cespedes, Roélas, Ribalta, Pacheco, Alonso Cano, Velazquez, Zurbaran, and Murillo; the others are little known out of Spain.

ANTONIO DEL RINCON, born at Guadalaxara, about 1446, was court-painter to Ferdinand and Isabella the Catholic, whose portraits he painted, copies of which are still preserved in the Prado: the originals, formerly in the church of San Juan de los Reyes, at Toledo, have long since disappeared. Rincon was decorated with the order of Sant' Iago: he was the first distinguished Spanish painter. Few of his works now remain: the principal is the Life of the Virgin, in seventeen compositions, in the church of Robledo de Chavela, near the Escorial, on the road from Madrid to Avila. In 1483 Rincon executed some works in the old sacristy of the cathedral of Toledo, but they have long since perished. From the general superiority of the style of his design over the majority of his contemporaries in or out of Spain, del Rincon is supposed to have studied at Florence, and probably under Andrea del Castagno or Domenico Ghirlandajo. The merchants and churchmen of Spain must have been well acquainted with the arts of Italy long before the time of Antonio del Rincon, though we have no record of any pilgrimage of artists to that country. Rincon died at Seville in the year 1500. His son, Fernando del Rincon, was a good fresco-painter.

ALONZO BERRUGUETE, much praised for his fine drawing by Cean Bermudez, was born in Paredes de Nava about 1480, and was the son and pupil of Pedro Berruguete, painter to Philip I. Alonzo was in Florence in 1503, and accompanied Michelangelo to Rome in 1505. He was the friend and assistant of the great Florentine, as a sculptor, and having devoted many years to the study of his art in Florence, he returned in 1520 to Spain, complete master of the Florentine style, and was appointed painter and sculptor in ordinary to Charles V. He married and settled in Valladolid, practising as painter, sculptor, and architect, and executed there the high altar of the church of San Benito el Real, for which he received 4,400 ducats. Berruguete acquired a large fortune, and made a great name by his many fine works, combining the three noble arts, and died at an advanced age in 1561, at Toledo.

LUIS DE VARGAS was born at Seville in 1502, and was a painter of very superior powers; he is said to have been the scholar of

Pierino del Vaga at Rome, where, and in other parts of Italy, he remained it is said twenty-eight years. He established the Roman cinquecento style of design in Andalusia, where a Gothic taste had previously prevailed; and he executed works at Seville which fully entitled him to rank with the great painters of Italy. Vargas established a greater reputation at Seville than any of his predecessors; and had his works, says Cean Bermudez, been as conspicuous for tone and harmony of colour as they were for brilliancy, composition, character, and expression, he would have been the greatest of Spanish painters. In Seville are still several of his works, both in fresco and in oil, but some of them are much decayed. The long sojourn of Vargas in Italy seems to rest chiefly on the fact that the earliest date of any of his works in Seville is 1555: he went to Italy in 1527. One of his most celebrated works is the altar-piece of the Chapel of the Conception in the cathedral, known as "La Gamba," from the beauty of the leg of Adam, kneeling in adoration of the infant Saviour: this picture is signed *Luisius de Vargas faciebat*, 1561, the subject is the "Temporal generation of Jesus Christ," *generacion temporal de Jesucristo*. The easel-pictures of Vargas are very scarce; the Prado does not contain a single example. He was of a very stern cast of mind, and somewhat of the ascetic, though he has the reputation of having been an amiable character; he was in the habit of chastising himself, and used to lie in a coffin some hours a day meditating on death. He died at Seville in 1568.

Luis de Morales was born at Badajoz about the year 1510; his education is not known; he appears to have been home bred: we have no record of his having visited Italy. He has been named by his countrymen el Divino, or the Divine; he may be termed the Lodovico Carracci of Spain, as regards his colour, and light and shade; in design and manner of execution, he has been termed the Spanish Bellini, but he is not so hard as this painter. His works, however, or at least those attributed to him out of Spain, want vigour in the modelling and conception; and his title of the Divine, as far as respects excellence in art, is a misnomer: if applied to sanctity of purpose, expression, and subject, it is more just, but is also then vague and equally inapplicable. The prevailing sentiment of his pieces, generally mere heads, is something approaching exhausted despair or resignation; his style is one exponent of Spanish asceticism. Morales seems to have lived an obscure life, and part of it in great poverty: his pictures were of the modest pretensions required for private oratories, and perhaps for the American trade in saints and madonnas, for he has executed few public works. In 1554 he seems to have been living at Frexenal on the Andalusian border, for on the 22nd of

November of that year, his son Cristôbal was baptized there; and we learn from the entry that his wife's name was Leonora de Cháves. In 1564 he was called by Philip II. to Madrid, with reference to the decoration of the Escorial, but Morales painted one picture only for the king, "Christ going to Calvary," which was afterwards placed in San Geronimo, at Madrid. In 1575, his poverty increasing, he had to sell a small vineyard he possessed, for which he received only 100 ducats; in 1581, however, as Philip was returning from Lisbon, he visited Morales at Badajoz, and the king having remarked to him that he was very old, "Yes, Señor," replied the painter, "and very poor;" by which answer the king was induced to order him a pension of 300 ducats, which Morales lived only five years to enjoy. He died at Badajoz in 1586. He is said to have never painted on canvas.

Vicente Joánes or Juanes, of Fuente la Higuera, in 1523, studied in Italy, and chiefly the works of the Roman school. He is the *Caposcuola* of the school of Valencia, and is sometimes called the Spanish Raphael, nôt, however, that he really approached the great Italian in any way. His subjects are exclusively sacred or religious, and if, says Cean Bermudez, Morales deserved on this account the title of el Divino, Joánes is likewise entitled to it. The sentiment too of his works is generally impassioned resignation. Like Luis de Vargas, Joánes is said to have habitually taken the Sacrament before commencing a church picture. Cean Bermudez has remarked that Joánes paid particular attention to the elaboration of the hair and the beard. His works are to be seen chiefly in the churches of Valencia and its neighbourhood. He died at Bocairente, December 21st, 1579. His son, Juan Vicente Joánes, was an imitator of his style: two of his daughters, Dorotea and Margarita, likewise distinguished themselves for their ability in painting. Joánes' most noted work was, "The Immaculate Conception," formerly in the church of the Jesuits, and known as "La Purissima," famous among artists for its excellence and among friars for its miraculous powers.[1]

[1] See Stirling's "Annals of the Artists of Spain," p. 357, which contains the following account of the production of this miraculous Madonna:—"On the evening of an Assumption-day, the Blessed Virgin revealed herself to Fray Martin Alberto, a Jesuit of Valencia, and commanded that her picture should be painted as she then appeared, attired in a white robe and blue mantle, and standing on the crescent-moon; above her was to float the mystic dove, and the Father Eternal was to be seen leaning from the clouds, whilst her Divine Son placed a crown upon her head. To execute this honourable but arduous task, the Jesuit selected Joánes, whose confessor he was, and described to him with great minuteness his glorious vision. The first sketches were, however, unsuccessful; and the skill of the painter fell short of the brilliant dream of the friar. Both therefore betook them-

Alonso Sanchez Coello, an excellent portrait-painter, was born at Benifayro, in Valencia, about 1515, and succeeded Antony Moro in the favour of Philip II. of Spain. He is assumed to have studied in Italy, but he may have developed his style by copying the pictures of Titian in Madrid, where he was residing in 1541. He accompanied Moro to Lisbon in 1552, and entered the service of Don Juan of Portugal, which is probably the cause that he has been sometimes termed a Portuguese; Philip himself called Coello his Portuguese Titian: he was painter in ordinary to Philip, and lodged at the king's expense. Alonso Sanchez painted many portraits of Philip, and also of the principal personages of the Spanish court; but few of the king's portraits have survived to our time. The Prado at Madrid possesses seven specimens of this painter, including a half-length of the ill-starred Don Carlos; the Archduchess Isabella when young; and a "Marriage of St. Catherine," signed Alonsus Santius, F. Coello was a fine portrait-painter, but was more like Moro than Titian; his outlines are much harder, his handling is less free, and his colouring is less rich and less transparent than the great Venetian's. He died in 1590. His daughter Isabella (1564-1612), married to Don Francisco de Herrera y Saavedra, became also an eminent painter, and was distinguished also as a musician. The praises of Coello have been sung by Lope de Vega:—

"The noble famed Protogenes of Spain,
Alonso Sanchez, from whose hand remain
Pictures, the masters most renowned of old
With looks of envious wonder might behold,
Eternal scenes of history divine,
Wherein for aye his memory shall shine."[1]

Among the great fresco-painters of Spain was Gaspar Becerra,

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selves to religious exercises, and to their prayers were added those of other holy men. Every day the artist confessed and communicated, before commencing his labours; and he would often stand for whole hours with his pencils and palette in his hand, but without touching the divine figure until his spirit was quickened within him by the fervency of his prayers. "His piety and perseverance at last overcame all difficulties; and he produced a noble picture of Our Lady, exactly conformable to the vision." This is a characteristic illustration of the ordinary relative positions of priest and painter in Spain, though not every Jesuit can have found so simple an instrument as Joánes.

[1] "El Español Prothogenes famoso,
El noble Alonso Sanchez, que envidioso
Dejará al mas antiguo y celebrado,
De quien hoy ha quedado,
Horando su memoria,
Eternos quadros de divina historia."
See Stirling's "Annals of the Artists of Spain," p. 234

born at Baeza, in Jaen, in 1520, and, like most of the distinguished Spanish painters of that period, he was sculptor and architect likewise: he was perhaps more celebrated for his images than for his pictures. He went early to Italy, and was there one of the assistants of Vasari, and doubtless one of the worshippers of Michelangelo. He was a devoted student of anatomy: he made the drawings for Dr. Juan de Valverde's work on that subject, published in 1554, and he designed two anatomical figures, which became popular with artists. Becerra married a Spanish lady in Rome, in 1556, and shortly afterwards went to Spain, settling for a time at Saragoza. In 1562 he was appointed sculptor to Philip II., and in the following year, one of his painters in ordinary, with a salary of 600 ducats per annum. He executed many frescoes in the Alcázar of Madrid; and in the convent of the Royal Barefooted Nuns, Descalzas Reales, founded in 1559, he worked in all three capacities of painter, sculptor, and architect. Becerra's most celebrated production was a miraculous image of the Virgin, known as Nuestra Señora de la Soledad, made after a third effort, the first two having failed, in 1565, for Queen Isabel de la Paz. Sitting one winter's night over his work, and fatigued with anxious thought, he fell into a slumber, from which he was suddenly aroused by a voice saying to him, "Awake, and arise, and out of that log of wood blazing on the hearth, shape the thought within thee, and thou shalt obtain the desired image." He immediately arose, plucked the burning brand from the fire, and having quenched it, fell to work at dawn; the auspicious block soon grew beneath his chisel into "a miracle of art," and became, says Palomino, "the portentous image of Our Lady of Solitude, to this day had in reverence, in which are expressed beauty, grief, love, tenderness, constancy, and resignation, and which, above all, is the refuge of our sorrows, the succour in our ills, the solace of our toil, and the dispenser of heavenly mercies." Our Lady of Solitude, draped in widow's weeds, presided in her peculiar chapel in the convent of the Minim Fathers, at Madrid, and became renowned for her miraculous powers, "which brought her masters much gain." She disappeared during the war of independence.[1]

In 1569 Becerra completed his most important work, the high altar of the cathedral of Astorga, containing many bas-reliefs and figures of great merit, and which cost the chapter 30,000 ducats, 11,000 of which fell to the share of Becerra. He died at Madrid in the prime of life in 1570.

Of the many scholars of Becerra the most distinguished was JUAN FERNANDEZ NAVARRETE, called El Mudo, or the Dumb: an

[1] See Stirling's "Annals," &c., p. 246.

excellent painter, strong in colouring and free in execution. He was born at Logrono in 1526, and went early to Italy, devoting much time to the study of the works of Titian at Venice. In 1568 he was appointed one of Philip's painters, at a fixed salary of 200 ducats, besides, as was usual, a just payment for his works; and he executed many important pictures for the Escorial, the best of which was "Abraham receiving the three angels," painted in 1576, and for which he was paid 500 ducats. He died at Toledo, March 28th, 1579.

Dominico Theotocopuli, or Teoscopoli,[1] called El Greco, was doubtless by birth a Greek, and from the character of his painting may have studied under Titian at Venice. He was, however, already settled in Toledo in 1577, and executed many works there as painter, sculptor, and architect. The reputation of El Greco spread beyond Toledo, and Philip II. commissioned him to paint a picture for the Escorial; but the Greek was so solicitous that his picture should not be taken for a work of Titian's, a misfortune which had already happened to him, that he did violence to his own natural taste, and painted in a harder and more extravagant manner than usual, for, like Tintoretto, he had his good and bad pencils, and the consequence was that Philip disliked the picture, and substituted for it a work by Romolo Cincinnato,[2] a Florentine painter, who was established in Madrid. El Greco's picture, representing the "Martyrdom of St. Maurice," was placed in the chapel of the college. He died in 1625 at Toledo, aged seventy-seven, according to Palomino.

Cumberland speaks highly of the pictures of El Greco, which he saw in Spain, especially of the "Parting of Christ's Raiment before the Crucifixion," then in the cathedral of Toledo, which he says was quite worthy of Titian. He was an excellent portrait-painter. Mr. Stirling exhibited at Manchester in 1857 a very beautiful head of his own daughter, by Theotocopuli: he painted her also in the altar-piece just mentioned.

Miguel Barroso was another of the better painters selected by Philip II. to embellish the Escorial; he was born at Consuegra in 1538, and learnt painting under Gaspar Becerra in Madrid. Barroso was made painter to Philip II. in 1589, with an annual stipend of 100 ducats, but he did not live long to enjoy the distinction; he died in the Escorial, September 29th, 1590.

[1] A portrait of a young man in the Belvedere Gallery at Vienna is inscribed *Teoscopoli f.*, and dated MDC.

[2] Cincinnato executed several works for the Escorial, both in oil and in fresco: he was the scholar of Salviati, and entered the service of Philip in 1567, at the considerable pay of twenty ducats per month. He died at Madrid in 1593, having reached the great age of ninety. F. De Boni, "Biografia degli Artisti," Venice 1840.

Pablo de Céspedes was born at Cordova in 1538, and was in many respects one of the most distinguished Spaniards of the sixteenth century; he was distinguished as painter, sculptor, and architect. He studied in Rome, where he acquired the friendship of Federigo Zucchero, and was considered one of the best fresco-painters there in the time of Gregory XIII. He acquired a great reputation by his works in the church of Araceli, and in the Trinità de' Monti. Céspedes, after an absence apparently of many years—for he was in Rome in 1559,[1] unless we assume two visits to Rome—returned to Cordova in 1577, and was made one of the canons of the cathedral there. Pacheco describes Céspedes as one of the best of the Spanish colourists, and the first master of chiaroscuro in the school of Seville; he excelled also in invention and composition. It was a practice with Céspedes to make a cartoon of his pictures of the same size as the intended painting. Céspedes was known as an Arabic, Hebrew, Greek, and Latin scholar, and he is one of the best Spanish writers on art. He published several Essays, the principal of which is a "Comparison between the ancient and the modern arts of Painting and Sculpture." "Discurso de la Comparacion de la Antigua y Moderna Pintura y Escultura," &c., 1604, and republished by Cean Bermudez, in an appendix to the fifth volume of his "Diccionario Historico," with other fragments by Céspedes, comprising a Poem on Painting, a Letter on the Ancient Methods of Painting, to Francisco Pacheco, and an Essay on the Temple of Solomon. He wrote also a Treatise on Perspective, which is lost; and in 1583 he assisted in drawing up a new Calendar of the Saints and Martyrs of Cordova. In painting, his masterpiece was considered the "Last Supper," in the cathedral. Céspedes lived part of each year, when not required at Cordova by the duties of his canonry, at Seville, where he had formed a museum of antiquities; but he visited it for the last time in 1603: he died at Cordova on the 26th July, 1608, and was buried in the cathedral there,[2] to which he left a small annuity for charitable purposes.

Juan de las Roélas was born at Seville about 1558, and is supposed likewise to have studied in Italy, and particularly at Venice. He has been compared with Tintoretto and the Carracci in the general characteristics of his style and execution. He is the first of the Andalusian painters of the school of Seville, in design and

[1] Stirling's "Annals," &c., p. 321.

[2] The following epitaph was placed on his tomb by the Chapter of the Cathedral:—"Paulus de Céspedes hujus almæ Ecclesiæ Porcionarius, Picturæ, Sculturæ, Architecturæ, omniumque bonarum Artium, variarumque Linguarum peritissimus, hic situs est. Obiit anno Domini M.DC.VIII., septimo calendas Sextilis." Cean Bermudez, "Diccionario," &c. Stirling's "Annals" contains a print from a portrait of Céspedes in his robes, by his own hand; and some translations of a few of the stanzas of his poem on Painting.

composition, and displays frequently a grandeur of form and majesty of character which distinguish only the greatest masters, and in colouring he will bear comparison even with the Venetians. No master, says Ford,[1] ever painted the sleek grimalkin Jesuit, like Roélas.

Pacheco, who was censor of pictures at Seville, found occasion to reprimand Roélas for what would now be considered very questionable improprieties indeed: on one occasion for painting some ordinary sweetmeats and other objects on a table, in a picture of "St. Anne teaching the Virgin to read," and on another, for painting a sheet, intended to wrap the new-born Infant in, in a picture of the "Nativity," in the chapel of the University.

Roélas died at Olivares, a canon of the college there, April 23rd, 1625. He was the master of Francisco Zurbaran. The works of Roélas are not uncommon at Seville, and there are some in the college of Olivares. His masterpiece is considered the Death, or *Transito* of San Isidoro, in the church of that saint at Seville—below is seen the archbishop dying, surrounded by his clergy; above appear the Saviour and the Virgin, surrounded by angels. Other of his principal works are: "Sant Iago," in the cathedral, he is riding over Moors; painted in 1609; the "Conception," in the Academy; a "Holy Family," the "Nativity," and an "Adoration," all three in the University of Seville.[2]

Francisco Ribalta was born at Castellon de la Plana in 1551. Like that of Quintin Matsys, Antonio Solario, and not a few others, Ribalta's history begins with a romantic love story. He went early to Rome with a view to advance himself as rapidly as possible, in order that he might claim the hand of his Valencian master's daughter, to whom he had engaged himself before leaving. Ribalta returned after three or four years' absence to Valencia, and immediately sought out his still faithful mistress. Her father was not at home; but an unfinished sketch was standing on the easel, and the bold lover completed it in the presence of the painter's daughter. When the old man returned, he was astonished at what he saw, and exclaimed —"If this man were your lover, you should marry him and welcome, but not the poor Ribalta." "It was Ribalta himself who did it," cried the delighted daughter, and the little romance was happily terminated accordingly. Ribalta was correct and vigorous in design, a good anatomist, and has sometimes displayed an uncommon grandeur of composition; he founded his style much on the works of Sebastian del Piombo. Cean Bermudez says he studied the works of the Carracci in Rome, but these Bolognese masters must have visited Rome years after Ribalta. Valencia, of the school of which he is one of the *capiscuola*, is still rich in his productions, more

[1] "Hand-book of Spain." [2] Ford's "Hand-book of Spain."

especially the Corpus-Christi College, the church of which contains some of his greatest works, as the "Last Supper," in which he introduced the portrait of a troublesome shoemaker, his neighbour, as Judas; a "Holy Family;" and "San Vicente de Ferrer, visited on his sickbed by our Saviour and Saints." The "Entombment," in the cathedral of Valencia, is also one of Ribalta's best works: he painted many good portraits of the notables of Valencia. Out of Spain his pictures are scarce. Ford pronounces the picture of "Christ bearing his Cross," the altar-piece of the chapel of Magdalen College, Oxford, to be a work by Ribalta: it has been attributed to Lodovico Carracci, to Guido, and to Morales; it is doubtless Spanish; it was brought from Spain by the last Duke of Ormond in 1702.[1]

The able and notorious Ribera is enumerated among the scholars of Ribalta; his own son also, JUAN DE RIBALTA, who died aged only thirty-one, in the same year, only a few months after his father, in 1628, was his successful imitator, and a painter of great promise. Among his principal scholars and imitators were also Gregorio Castañeda, who died in Valencia in 1629, and Gregorio Bausa, who died in the same city in 1656. The pictures of the former, says Cean Bermudez, pass for works of Ribalta: there is the same confusion with the works of the two Ribaltas.

FRANCISCO PACHECO studied exclusively at Seville, his native place, where he was born of a noble family, according to his own account, in 1571; he was nephew of the Canon of the Cathedral, of the same name, a distinguished divine, and celebrated Latin poet. He first visited Toledo, Madrid, and the Escorial, in 1611, and then only became acquainted with the works of the great Italian and Spanish masters, which had such an effect upon him, that when he returned to Seville, he opened a school with the view of giving his younger countrymen all the advantage of a systematic and theoretic education: from this school came Alonso Cano and Velazquez. Pacheco's house was the chief resort of all men of art, of literature, and of taste, and among his most intimate associates were the Jesuits of Seville. He was assisted by these Jesuits in his treatise on painting, "Arte de la Pintura,"[2] who are said to have been the authors of the part devoted to sacred art; and doubtless to them is due much of the austere morality which characterizes Pacheco's principles of art.

His master was Luis Fernandez, a painter of Serges, that is, of

[1] "Handbook of Spain;" see also the "Oxford Guide." The picture has been engraved by Sherwin.

[2] "Arte de Pintura, su Antigüedad y Grandezas," 4to., Seville, 1649, pp. 641; a very scarce book, and the best work on the subject in the Spanish language; it is in three parts, history, theory, and practice; but is, says Mr. Stirling, exceedingly pompous, prolix, and wearisome; the best part being the history of the art in his own country.

church standards, flags, &c., on *Sarga*, a thin canvas prepared for that purpose; and Pacheco himself first attracted notice by such works; he was one of the principal decorators of the catafalque of Philip II., erected in the cathedral of Seville in 1598. He first distinguished himself in the higher art in 1614, when he completed a picture of the "Last Judgment," painted for the nuns of the convent of St. Isabel, and which Pacheco has himself described in his Treatise on Painting, but the picture has disappeared: he received 700 ducats for it, though it seems to have occupied him the greater part of three years, as it was inscribed and dated 1611.[1]

In 1623 Pacheco again visited Madrid in company with his great scholar Diego Velazquez, who had a year or two before married Pacheco's daughter Juana, and was then invited to Madrid by the Duke de Olivares, who procured him the appointment of painter to Philip IV., a great patron of the arts. It was at this time that Velazquez painted the equestrian portrait of the King, on which his father-in-law wrote a sonnet, proclaiming Philip the greatest monarch in the world, a greater even than Alexander, and promising the painter the glory of an Apelles, worthy of so great a king.[2] Our Charles I., then Prince of Wales, happened to be at this time in Madrid, and he too sat to Velazquéz for his portrait.

Pacheco returned to Seville in 1625 and died there in 1654, aged eighty-three, having devoted the last years of his long life chiefly to literature. Pacheco, though a distinguished man, was not a great painter in the true sense of the term: he was learned in his art, and laborious and correct in his execution, but dry and heavy, and quite wanting in that spirit or genius which some of his countrymen possessed in a great degree; as Alonso Cano, Velazquez, and even Murillo in his more successful works. Pacheco was, however, a very good portrait-painter in small, and executed many drawings and works of this kind: among the distinguished Spaniards painted or drawn by him was Miguel De Cervantes Saavedra, the famous author of "Don Quixote." TheDuke of Olivares possessed a large collection of portrait sketches by Pacheco, bound together in a volume.

Cean Bermudez records a service performed by Pacheco to art, which will appear singular to those unacquainted with Spanish customs; he was the first who properly painted and gilded statues. It became the rule in Spain to paint all kinds of images, whether

[1] The inscription was written for him, and was as follows:—*Futurum ad finem Sæculorum Judicium. Franciscus Paciecus Romulensis*[a] *depingebat. Saeculi a Judicis natali XVII., Anno XI.*

[2] Cean Bermudez, "Diccionario," &c., vol. v., p. 161; the Sonnet is translated in Stirling's "Annals," p. 593.

[a] That is of Seville, called anciently *Romula*, or *Julia Romula*.

wood, stone, or terra-cotta. Pacheco published an essay, partly on this subject, in 1622, complaining of sculptors painting their own statues. But the generality of *Doradores* and *Estofadores*, as these image decorators were called, worked so badly, that such sculptors as Juan Martinez Montañes, and Alonso Cano, felt compelled to dress and colour their own statues. Pacheco, however, coloured many statues for Martinez Montañes, including the St. Jerome of the monastery of Santiponce. This sculptor generally made a contract with his employers to be allowed to superintend the toilet of his own works. Ford, in his delightful "Handbook for Travellers in Spain," gives some curious details about the toilets of these Spanish images.

No man is allowed in Spain to undress the *Paso*, or *Sagrada Imagen* of the Virgin; and some images had their mistresses of the robes (*Camerera Mayor*) and a chamber (*Camerin*) where their toilet was made. The duty has, however, now devolved upon old maids; and "Ha quedado para vestir imagines" (She has gone to dress images) has become a term of reproach. Embroidering rich dresses for images of the Virgin is still a great occupation with the wealthy and pious ladies of Spain. Similar customs prevailed with the ancients. The ancients, however, paid somewhat more attention to the decorum and propriety of costume than the Spanish clergy. In the remote villages and in the mendicant convents the most ridiculous masquerades were exhibited, such as the Saviour in a court dress, with wig and breeches. Some figures have only heads, feet, and arms, the bodies being mere blocks because destined to be covered with drapery; they are called "Imagines á vestir." Before the French occupation of Spain there were fifty of these images in Seville alone, which were carried in various processions in the Holy Week, and on other great occasions.

In 1618 Pacheco was appointed by the Inquisition one of the guardians of the public morals: he was made censor of all the pictures which were exposed for sale in Seville; nakedness was prohibited, and it was Pacheco's business to see that no pictures of the naked human form were sold.

It is to such mere external formal morality as this that the Spanish school of painting owes its characteristic ponderous sobriety, and is so directly opposed to the cinquecento schools of Italy. There is not probably in the whole art of Spain such a thing as a naked female of the size of life, if of any other size. It reflects the jealous morosity of the Inquisition even in its portraits. This abominable prudery was carried so far in the time of Ferdinand VII. that all the great Italian works which could be reproached with nudities were removed from the galleries, and condemned to a distinct set of apartments, called the Galeria Reservada, which was only opened to view to those who had procured special orders. There is a "Cabinet des Objets Réservés" at Naples; and though this is separated from the

rest of the collection, with reason, there is, or at least was, no difficulty whatever in obtaining admission into it; but the Galeria Reservada of Madrid is of a very different nature, and comparatively innocent; and the separation of such works, pure enough to the simple, from the rest of the collection is a greater evidence of the subjective immorality of the separators than of any objective indecency in the pictures. Even the magnificent Correggio in the National Gallery, "Venus and Mercury teaching Cupid to read," now essentially pure to the pure, requires only the Spanish regimen of seclusion in a separate chamber, and to be ceremoniously shown to a privileged few, to be converted into an indecent exhibition. Ford terms this Spanish gallery a sort of Magdalen or Penitentiary, into which were banished all peccant pictures whose nudities might corrupt the purity of Madrid; where the Italian and Flemish Ledas, Danaës, and other improper ladies blushed unseen, lumped together like the naughty epigrams of Martial, when collected into one appendix in well-intentioned editions. All those pictures were the works of foreigners. "Nothing," says Ford, p. 116, "gave the Holy Tribunal greater uneasiness than how Adam and Eve in Paradise, the blessed souls burning in purgatory, the lady who tempted St. Anthony, or the last day of judgment, were to be painted, circumstances in which small-clothes and long-clothes would be highly misplaced. Both Palomino (ii. 137) and Pacheco (201) handle these delicate subjects very tenderly. Describing the Last Judgment of Martin de Vos, at Seville, Pacheco relates how a bishop informed him that he had chanced, when only a simple monk, to perform service before this group of nakedness; the mitre had not obliterated the dim recollection; he observed (he had been a sailor in early life) that rather than celebrate mass before it again, he would face a hurricane in the Gulf of Bermuda; the moral effect of the awful Day of Judgment was so much counterbalanced by the immoral deshabille."

Juan del Castillo, the master of Alonso Cano and Murillo, was born at Seville in 1584. He studied under Luis Fernandez, and was an accomplished draftsman: he died in 1640. Pedro de Moya, another of the most distinguished painters of Andalusia, was likewise the scholar of Juan del Castillo. He was born in Granada in 1610, and having seen some exquisite work by Vandyck, he could not rest till he had visited that painter in London, and was for a short time his pupil. Moya so far refined upon his Andalusian naturalism as to attract the notice of Murillo. He died in Granada in 1666.

Alonso Vazquez, of Ronda, one of the painters employed with Pacheco to decorate the catafalque raised to Philip II. at Seville in 1598, was distinguished as a painter also of still-life. A picture of "The Rich Man and Lazarus," then in the possession of the

Duke of Alcalá, and much lauded by Pacheco, was remarkable for the skill with which the various vessels, fruits, and other accessories were painted; the style of his figures is also highly praised, both for their anatomical precision and the cast of their draperies: but most of his works seem to have perished. Vazquez had been dead already some years when Pacheco published his "Arte de la Pintura," in 1649.

Antonio de Pereda, born at Valladolid in 1599, died at Madrid in 1669. He wâs distinguished for a rich Venetian taste in colour, and a fine execution. He was the scholar of Pedro de las Cuevas, and obtained a reputation while still a youth. This is the artist whose wife made her husband *paint* her a Duenna to sit beside her, as she could not afford to pay a real one. Pereda was noted for his collection of drawings, prints, and books, though, they say, he could not read; he could, however, be read to. He sometimes painted pictures of still-life, genre, &c.

Alonso Cano was born March 19th, 1601, in the City of Granada, and died there October 3rd, 1667. He was painter, sculptor, and architect, and is sometimes termed the Michelangelo of Spain: in some respects they were similar, but rather in the extent than in the quality of their abilities. Cano's works are conspicuous for vigour of design, richness of colour, and boldness of execution. He was the scholar first of Pacheco, then of Juan del Castillo, and the sculptor Martinez Montañes.

Cano was of a singular disposition, and of a violent temper: among several others, showing this, the following story is told of him. When in Granada, in the year 1658, he made a statuette of St. Antony of Padua for a certain councillor of that city, and demanded as its price 100 pistoles. The calculating councillor, reckoning up the time Cano had been about the work, said, "You have been twenty-five days only over this figure; you are, therefore, charging me four pistoles per day for your work, an exorbitant charge; for I, who am a councillor, do not receive half so much." Upon which the sculptor, furious at this rule-and-compass estimate of his work, dashed the saint to pieces on the pavement, exclaiming, "I have been fifty years learning to make this figure in twenty-five days." The staid councillor, astounded at the artist's impetuosity, and in dread anticipation of some mishap to himself from a man who could thus unceremoniously demolish a saint, rushed in consternation from his presence. It was, in fact, a capital offence, but apparently never reached the ears of the Inquisition. A similar destruction of an image of the Virgin caused the death of Torregiano the sculptor, who was convicted of heresy, and died or committed suicide in prison, and thus anticipated his sentence.

Cano was, however, accused of a greater enormity than icono-

clasm; he was for years under the stigma of having murdered his own wife. This was on the 10th of June, 1644, at Madrid or Valladolid, when he found her, he stated, lying dead on her bed, stabbed in fifteen places. He contrived to throw the suspicions on an Italian servant he had who had disappeared, but eventually still stronger suspicions fell on himself: he was jealous of this servant, was living in adultery with another woman, and was on notoriously bad terms with his wife. Cano was accordingly put to the question, his right hand being exempted on the plea of excellence in art, but his courage and endurance saved him; he made no confession, and was acquitted by the law. "From the scanty records of this transaction," says Mr. Stirling, "which remain to us, it is impossible to decide whether Alonso Cano were a brave man fallen on evil days and evil tongues, or a remorseless villain saved from an assassin's death by the iron strength of his nerves."[1] My experience in the biography of artists shows unmitigated scoundrels to be very rare exceptions indeed; the greatest crop has been furnished by Naples. You may count the notoriously bad reputations on your fingers:—Andrea del Castagno, Benvenuto Cellini, Caravaggio, Pietro Tempesta, Ribera, Cano; these have a double notoriety. Yet the infamy of Andrea del Castagno rests on mere hearsay, which may have no foundation; Benvenuto Cellini was the honoured of the princes of the church; and Cano himself was the favourite of priests and princes after his disgrace.

Cano's business flourished notwithstanding these difficulties. In 1650 he was employed by the chapter of the cathedral at Toledo, but soon afterwards returned to Granada, and resolving to take priest's orders, obtained a canonry in the cathedral, with the sanction of Philip IV.; and procuring the Nuncio's dispensation from certain of the duties of his office, he took possession of his stall on February 20th, 1652. He conciliated his fellow-canons by his diligence in labouring for the embellishment of the cathedral, but having neglected to take orders within the given time, they procured his removal in 1658; Cano, however, recovered it in the following year, and like many others when old, devoted the remainder of a very boisterous life to outward acts of piety and charity: among his virtuous indignations was feeling himself defiled by the touch of a Jew, however slight or accidental. He carried his antipathy so far as to refuse, on his death-bed, to confess to a parish priest who had ministered the sacrament to a Jew: he died in his sixty-sixth year.[2]

[1] "Annals of the Artists of Spain," p. 787.

[2] A very characteristic head, his own portrait when old, by himself, and formerly in the Spanish collection of the Louvre, is engraved in Stirling's "Annals," &c. The countenance expresses little peace, and perhaps less humility, of mind.

Diego Velazquez de Silva,[1] the head of the school of Madrid, and the prince of Spanish painters, was born at Seville in the spring of 1599, and studied under Francisco Herrera the elder, before he entered the school of Pacheco: that he was that painter's son-in-law has been already mentioned.

He visited Madrid first in 1622, and was invited back the year afterwards by the Count Duke of Olivares, who procured him then the appointment of painter to Philip IV.; from this time Velazquez was established as a royal favourite. Velazquez being better known than any of the preceding painters, out of Spain, is accordingly better appreciated out of Spain. He visited Italy in 1629, but had formed his style before he went there. He belongs strictly to the naturalist school; there is much resemblance in his works to those of Caravaggio and Ribera, but he applied all their natural force to the portraiture of dignified characters, and thus he is exempt from the often deprecated vulgarity of the naturalist school. Velazquez ranks as a portrait-painter with Titian and Vandyck; and he had besides the great power of objective imitation characteristic of the naturalist school. There is, however, no laboured imitation in the works of Velazquez; some of his objects and pictures are executed with wonderful *bravura*, yet the exactness of character of the object represented is no way sacrificed. The National Gallery possesses two excellent specimens of this celebrated master: an early "Adoration of the Shepherds," in which the influence of Ribera is evident, unless such life is as a matter of course picked up in the streets of Seville; and "Philip IV. hunting the Wild Boar," a later and freer work, of which some foreground groups are admirable, and the landscape is generally excellent. Velazquez was twice in Italy; in 1629-30, when he made the acquaintance of Spagnoletto at Naples, and in 1648, when he painted his celebrated portrait of Innocent X., in the Doria Gallery at Rome.

Among the most celebrated works of the earlier style of Velazquez, are the "Water-carrier of Seville," engraved by Blas Ametler, presented by Ferdinand VII. to the first Duke of Wellington, and now at Apsley House; and the "Topers," or "Los Borrachos," a group of coarse Spanish peasants, drinking wine; one as Bacchus, crowning others with vine-wreaths; it was painted in 1624, and is now in the Gallery at Madrid: this is engraved by S. Carmona.[2] The capital "Laughing Simpleton," at Vienna, may be classed with the "Topers."

[1] According to Cean Bermudez, his name is correctly Diego Rodriguez de Silva y Velazquez, but he has inserted the other form in his "Diccionario Historico," &c. Velazquez was, however, his mother's name; his father's was de Silva.

[2] A copy by H. Adlard, after an etching by F. de Goya, is given in Stirling's "Annals of the Artists of Spain," p. 596.

Another very celebrated work of this class is the large picture, also in the Gallery at Madrid, known as "Las Hilanderas," or the "Spinsters." Velazquez had no doubt heard from his father-in-law Pacheco, of the "Room full of Dressmakers," which had rendered Antiphilus of Egypt famous in olden times. This picture represents a room in a tapestry-factory, and is executed with such freedom that it caused Mengs to remark that Velazquez appeared to paint with his *will* only, without the aid of his hand; it is engraved by F. Montañes. In portrait-painting Velazquez was superb, and his works of this class are, setting aside their subjects, of the utmost value and importance as paintings.[1]

Several such were exhibited at Manchester in 1857, as the Conde-Duque de Olivares; the same on horseback;[2] the Queen of Philip IV.;[3] and a Spanish nobleman;[4] besides other fine examples.

Among the most celebrated of his portraits is that of himself, painting the Infanta Margarita Maria, who was afterwards Empress of Germany. This, likewise now in the Gallery at Madrid, is the picture known as "Las Meniñas," or the Maids of Honour, and from the exclamation of Luca Giordano, as *La Teologia de la Pintura*: it is engraved by Francisco de Goya and by P. Andouin.

Velazquez was a great favourite with the Spanish king, and held several places and pensions at court. He was an Usher of the Chamber, and a Gentleman of the Chamber, with an allowance of 12 reals a day, and 90 ducats annually for a dress. In 1631, after his return from his first visit to Italy, Philip gave him rooms in the palace; here he painted, and the king kept a key of his painting room, in order that he might visit his painter at any time without

[1] I regret not to be able to refer to examples in the National collection, not as portraits, but as pictures. During a debate in the House of Commons on the Vote for the National Portrait Gallery, it was suggested that this collection should form part of the National Gallery. Such a consummation should, I believe, be most devoutly deprecated by all lovers of art; it would amount almost to a catastrophe, an æsthetic calamity. Ordinary portraits may illustrate species and costume, both unobjectionable in a picture gallery, if at the same time painting is illustrated; but no picture should be tolerated in a National Gallery which does not illustrate either the absolute excellence of the art itself, or its historical condition at any particular time or place. The portraits of Titian, Vandyck, Velazquez, or Reynolds, perform both services, but ordinary portraits by ordinary painters far more frequently burlesque the art of their time than illustrate it; and such things mixed up in a choice collection of works, brought together as examples of painting, are liable only to fatigue the visitor and corrupt his taste. The proper place for portraits, as such, is a museum or a library, where they might be seen among the inventions or writings of the originals, or the records of their works. Mere portraits have no more right than wax-works have, to be in a picture gallery. The Romans showed that they knew exactly the proper place for portraits of authors when they hung them over the book-cases in which their writings were deposited. See ch. viii., p. 67.

[2] No. 737, Col. Hugh Baillie's, and No. 789, Earl of Elgin's.

[3] No. 738, Mr. Farrer's.

[4] No. 780, Earl Stanhope's.

inconvenience. It was on one of these visits, in 1639, that he came suddenly upon the portrait of his Admiral Don Adrian Pulido Pareja,[1] and mistook the picture for the original. It is perhaps on this account that the painter signed it, a certificate he has very rarely given to his pictures, and when he did write his name it appears to have been in Latin—*Didacus Velazquius*. After his return from his second visit to Italy in 1651, where he had been busy in collecting works of art for Philip, as well as painting for himself, the king made him *Aposentador Mayor* (Quarter-Master), and decorated him with the cross of St. Iago: the salary attached to this office, a high one, was 3000 ducats, and he possessed a master-key which opened every lock in the palace; yet it is a pity that the king did not honour with the post some other courtier of more ordinary abilities, whose time was of less consequence to the world than that of a great painter. Its duties doubtless kept Velazquez much from his easel, and seem to have shortened his life some ten years. Any lord could have performed the duties of *Aposentador Mayor*, but not one could have supplied the place of Velazquez at his easel. One of its obligations was to accompany the king on his journeys, and provide him quarters. It was apparently in consequence of the exertions he made in providing the king with a fit lodging, on the occasion of the conference at Irun, in June, 1660, which led to the marriage of Louis XIV. with the Infanta Maria Theresa, that he was taken ill with a fever a few days after his return to Madrid: he returned on the 31st of July, and died on the 7th of August following, in the sixty-second year of his age. He lay two days in state, and was buried with great pomp in the church of San Juan: his wife Juana Pacheco followed him to the grave seven days afterwards, on the 14th of August, and her body was placed in the same grave with that of her husband. They had several children, but no son seems to have followed the profession of the father; a daughter was married to the painter Juan Bautista del Mazo Martinez, the favourite scholar of Velazquez, who died in 1687, with the dignity of painter to the king. Mazo Martinez is included in the portrait of his own family by Velazquez, now in the Belvedere Gallery at Vienna.

Velazquez was a good landscape-painter, but seldom attempted church subjects; he probably had neither time nor taste for such works, and his pictures accordingly afford a delightful oasis among the dismal superstitious canvases of Spain. A "Crucifixion," in the Gallery at Madrid, painted for the Nuns of San Placido, is a rare exception to his ordinary subjects, of which the large majority are portraits.[2]

[1] A fine portrait of this admiral was in the Manchester Exhibition, contributed by the Duke of Bedford.

[2] Stirling's "Annals of the Artists of Spain" has a portrait of the painter when young, and a list of 219 works by, or ascribed to, Velazquez.

JUAN DE PAREJA, the mulatto slave of Velazquez, born at Seville about 1606, was originally his master's colour-grinder and attendant upon him at his work. He secretly taught himself to paint, and one of his performances having attracted the notice of Philip IV., the king remarked to Velazquez that it was improper that such a painter should remain a slave. Velazquez accordingly gave Pareja his formal manumission, and retained him as a scholar. Pareja became an able portrait-painter and a skilful imitator of his master, whom he continued to serve until his death; and he continued in the service of the painter's daughter, the wife of Mazo Martinez, until his own death in 1670. Lord Radnor possesses a portrait of Pareja by Velazquez.

FRANCISCO DE ZURBARAN was born at Fuente de Cantos, in Estremadura, and baptized November 7th, 1598, and entered the school of Juan de Roćlas at Seville, in which he made rapid progress. He was of the naturalist school in light and shade and colour, and is called the Spanish Caravaggio; but he too was less vulgar than his Italian model. Some of his masterpieces are still at Seville; the chief of these is considered an altar-piece, formerly in the church of the College of St. Thomas Aquinas, but now in the Museum at Seville: it was painted about 1625, before Zurbaran's thirtieth year. Other capital works are those from the life of San Pedro Nolasco, in the Merced Calzada; in these he has displayed a remarkable skill in the treatment of white draperies. He made a special study of draperies, which are invariably well managed in the pictures of Zurbaran, who had constant recourse to the lay-figure for this purpose. His reputation extended beyond Seville, and already in 1633 he was painter in ordinary to Philip IV. He died at Madrid in 1662. The National collection possesses a characteristic picture of a Franciscan monk by Zurbaran; and there is an admirable "Virgin and Child, with the Infant St. John," at Stafford House by him; it is signed *Fran. de Zurbaran.* 1653.

Bernabe de Ayala, and the brothers Polanco, were scholars and imitators of Zurbaran.

BARTOLOMÉ ESTÉBAN MURILLO, born at Seville, and baptized January 1st, 1618, is the best known of all the Spanish masters out of Spain, and belongs to the same naturalist school as the above, though he frequently represented the most exalted subjects. He is sometimes called the Spanish Vandyck; he, however, belonged to a very different school of art from that of Vandyck. He is the great Caposcuola of the school of Seville, and is generally considered the prince of Spanish painters, though he had not the force or readiness of Velazquez: he wants the manly vigour of that great painter.

Murillo, having acquired a good knowledge of art from his relative Juan del Castillo at Seville, became in 1642 the pupil of Velaz-

quez at Madrid. He merely paid Velazquez a visit, his intention being to prosecute his journey to Rome; but his countryman Velazquez, aware of his slender resources and the difficulties of the enterprise, at the same time admiring his manners and ability, persuaded him to desist from his design of going to Italy, and to stay and live with him.

Murillo had made a little money by working for the South American saint-exporters, who carried on a great commerce with the Spanish colonies at this time, and had been persuaded by Pedro de Moya to go to England and become the pupil, or study the works of Vandyck, and then go to Italy. De Moya himself, who worked under Vandyck in England, does not appear to have yet known of that painter's death.

In 1644 Murillo had made such progress that Velazquez recommended him then to proceed to Italy, but the other had now lost all desire for the journey; Vandyck's death removed his motive for coming to England, and in 1645 he returned to Seville.

In 1648 he married Beatriz de Cabrera y Sotomayor, a lady of fortune, and of a noble family of Pilas near Seville; from this time his house became a favourite resort of people of taste and fashion. And the painter is said to have greatly improved in style, adopting fuller and softer forms, and a richer and more transparent colouring, after his marriage.

In 1660 he established the Academy of Seville, of which he was in that year president, but he never held the office afterwards. His last work, and which he left unfinished, was an altar-piece, representing St. Catherine, commenced at Cadiz, for the church of the Capuchins there: the work was interrupted by a fall from his scaffolding, by which he was so much injured that he was compelled to return to Seville, where he died shortly afterwards, on the 3rd of April, 1682, aged sixty-four. Two sons and a daughter survived him, but the daughter, Francisca, had taken the veil some years before her father's death. His son, Gaspar Estéban Murillo, imitated his style: he died at Seville, a canon of the cathedral, on the 2nd of May, 1709. Of Gabriel, the other son, nothing seems to be known.

Like Velazquez, Murillo seldom signed his works; but a picture of a Franciscan cook in the Soult collection, known as *La Cuisine Celeste*, is inscribed *B^mæus Steph^s de Murillo, anno* 1640, *me f.*

"Murillo, although the author of so many great works, says Palomino, left only one hundred reals in money (about 1*l.* sterling), besides seventy crowns which were found in a desk. He certainly did not die rich; and although he received prices which were at the time respectable, Marshal Soult, the well-known French dealer, has doubtless frequently pocketed, by the sale of a single * * *

picture, a sum larger than the whole gains of the artist's laborious life."[1]

Murillo in after life changed both his style and his subjects, and adopted a manner more in accordance with the exalted character of the subjects which he then represented: his greatest works were executed after he was fifty years of age, being nearly all produced between 1670 and 1680. His earlier works were of the low naturalist type, and commonly of humble subjects: flower-girls, beggar-boys, and the like; his later, much more refined and not less true, were chiefly of a religious character, his favourite subject being Our Lady of the Immaculate Conception, which he often painted, and sometimes with a beauty of composition and sentiment, and a richness and transparency of colouring far exceeding any other Spanish painter: among them all perhaps the most beautiful is the "Virgin and Child in Glory," belonging to Lord Overstone, known as "*La Vierge Coupée.*"[2]

Among the principal works of Murillo, of a less graceful, but of a more pretentious character than his numerous Madonnas, are the eight large pictures painted and completed in 1674, for the Hospital of St. George at Seville, called La Caridad, but now dispersed, some in this country, some in France, and some still in Spain: several were carried off by Marshal Soult to adorn his triumphs in Paris; but were afterwards profitably disposed of. Two are at Stafford House—"Abraham visited by the Angels," and the "Return of the Prodigal Son;" a third, the "Pool of Bethesda," is in Mr. George Tomline's collection; the "Angel liberating St. Peter from Prison," was lately still in the Soult collection; the "Tiñoso," or "St. Isabel of Hungary healing the Sick Poor," is in the Academy at Madrid; two, "Moses striking the Rock," and the "Miracle of the Loaves and Fishes," very large pictures, are still at the Hospital of La Caridad at Seville; the eighth, "San Juan de Dios, bearing a poor man on his back," as an illustration of Charity, seems to have disappeared.

The two more important examples of Murillo in the National Gallery are fair specimens of the master, especially the smaller

[1] Stirling's "Annals," p. 891. I have omitted one word, as I am not aware either how much or how little the plundering an enemy's country may be justified by the customs of war.

[2] The Virgin and Child had been cut out of the canvas, to save them from the French, and Marshal Soult was forced to carry away a mutilated picture, containing everything but the two principal figures; these were supplied in Paris by a French painter, while the beautiful originals found their way to England, and eventually into the possession of Lord Overstone, who finally succeeded in purchasing the larger portion of the canvas from the Soult family, and now the two parts are perfectly united again after a separation and wanderings of half a century.

picture of "St. John and the Lamb;" the "Holy Family" is either too much obscured by dirt, or wants transparency in its colouring. It is a late work, was painted at Cadiz, and was there known as the Pedroso Murillo: Cean Bermudez states, that in 1708 it was valued at 12,000 reals, or 120*l.* sterling. As regards Murillo's prices, the highest mentioned by Cean Bermudez is 15,975 reals, or about 160*l.*, the sum he received for the large picture of the "Miracle of the Loaves and Fishes," in La Caridad, which is about 9 ft. high, by 21 ft. wide: for the two in the Duke of Sutherland's collection he received at the rate of 8000 reals each, or 80*l.*; they are 7 ft. 9 in. high, by 8 ft. 6 in. wide. These prices seem moderate compared with Guido's, but are high compared with Raphael's or Correggio's.[1]

Murillo is the head of the school of Seville; his principal rivals were FRANCISCO DE HERRERA the younger, and Juan de Valdes Leal. Herrera was born at Seville in 1622, was the son and scholar of the elder painter of that name; and while still young left his father's house, fled to Rome, and did not return home until after his father's death in 1656. While in Rome, he was known, from his love for painting fish, as *Il Spagnolo de gli Pesci*. The great reputation of Murillo made Seville disagreeable to Herrera, who in 1661 established himself in Madrid, where he painted for Philip IV. the "Assumption of the Virgin," in fresco, on the ceiling of the chapel of Our Lady of Atocha, a miraculous image painted by St. Luke himself? Philip appointed Herrera his painter, and made him superintendent of the royal works, for he was also an architect: he died at Madrid in 1685.

JUAN DE VALDES LEAL was born in Cordova in 1630, and died at Seville on the 3rd of October, 1691. He held the first rank among the painters of that city after the death of Murillo; and many of his works are still preserved there. His scholar, ANTONIO PALOMINO Y VELASCO, of Bujalance (1653-1725), though an eminent painter in his time, is now known almost exclusively for his work on painting and painters,[2] and which has earned him the title of the "Spanish Vasari," though Palomino's biographies are a long way from approaching the Italian's in any respect, except in the number

[1] Stirling's "Annals," &c., contains a list of 384 works ascribed to Murillo.

[2] "El Museo Pictorico y Escala Optica," in three parts—1. Teorica de la Pintura; 2. Practica de la Pintura; 3. El Parnaso Español Pintoresco Laureado; published at Madrid in 2 vols., folio, 1715-24. The only portion of interest is the third, containing the biographies. The English translation of the biographies, published in London in 1739, in 12mo, under the title—"An account of the Lives and Works of the most Eminent Spanish Painters," &c., is too much abridged to be either useful or interesting; it gives an account of 226 artists in 175 small pages, with almost uniform praise, and facts and figures not to be depended on.

of their errors, which have incessantly occupied Cean Bermudez in their rectification. He was painter to Charles II.

Francisco Rizzi, born at Madrid in 1608, was the scholar of Vincenzo Carducci, and had amazing facility as a fresco-painter. He is considered one of those who, by the superficial attraction of his works, hastened the decline of painting in Spain. Rizzi was painter to Philip IV., Charles II., and the cathedral of Toledo—the most important post of the three, as it gave its holder the privilege of executing all works required for the cathedral in his time. He died while engaged at the Escorial in 1685. Francisco's elder brother, Fray Juan Rizzi, born at Madrid in 1595, was also an eminent painter, and a better draughtsman than his brother. He retired to Rome and joined the Benedictines of Monte Casino, where he died in 1675, having been shortly before created an archbishop by Pope Clement X.

Rizzi's scholar, Claudio Coello (about 1635-93), a native of Madrid, but a Portuguese by descent, by copying the pictures of Titian, Rubens, and Vandyck, acquired a fine style of execution, and became a good colourist; but he was more successful in oil than in fresco-painting: he somewhat resembled Paul Veronese in his style. Coello completed the picture of the ceremony of the "Collocation of the Host by Charles II.,in 1684," for the *Retablo de la Santa Forma*, in the Sacristy of the Escorial, of which Rizzi had made only a sketch. This is Coello's masterpiece, and one of the finest pictures in Spain: it is said to contain about fifty portraits, and occupied the painter three years. Cumberland speaks in the highest terms of it.

The Santa Forma Incorrupta is the miraculous wafer which bled at Gorkum in 1525, when trampled on by the followers of Zwingli. Rudolph II., Emperor of Germany, gave it to Philip II. of Spain, whither it was transported in 1592; and in 1684 Charles II. constructed the gorgeous tabernacle in the Escorial for its reception. The picture represents the ceremony of its collocation. The altar is inscribed—En magni operis miraculum, intra miraculum mundi, coeli miraculum consecratum. When the *Forma* is exhibited for adoration, the picture, which forms a veil, is let down, and is accordingly much injured. The French, under La Houssaye, pillaged the Escorial in 1808, and carried off the precious metals of this altar; but the precious *wafer* was hidden by the monks in a cellar, and was restored to its place with great pomp by Ferdinand VII. in 1814. Coello died, it is said, of vexation and jealousy in consequence of the arrival of Luca Giordano at Madrid, by the invitation of the king, to paint the great staircase and other principal parts of the Escorial in fresco. The Italian painter arrived in May, 1692, and the Spaniard, with one exception,

doggedly adhered to his resolution to paint no more: he survived Giordano's arrival eleven months only. *Sic transit gloria mundi.*[1]

[1] The chief authority for the history of the Spanish painters is the Dictionary of Cean Bermudez, "Diccionario Historico de los mas Ilustres Profesores de las Bellas Artes en España," 6 vols., 12mo., Madrid, 1800. An account of Spanish painting, and particularly of Murillo, was published by the same writer at Cadiz, in 1806, in the form of a letter to a friend; it is translated into English in the "Life of Murillo, compiled from the writings of various authors," by Edward Davies, London, 1819. Mr. Stirling's work on Spanish painters, entitled "Annals of the Artists of Spain," 8vo., 1848, contains most that is of interest about painters in the Dictionary of Cean Bermudez, and much information besides, which he has put together in three volumes of very delightful reading. On the Spanish painters generally the English reader may consult also Cumberland, "Anecdotes of Eminent Painters in Spain," and the articles in the "Penny Cyclopædia" and Supplement. See also Ford's "Hand-book of Spain," for many anecdotes relating to Spanish art and artists. The arts in Portugal have been made the subject of a special treatise by Count Raczynski, "Les Arts en Portugal," Paris, 8vo., 1846. The same nobleman in the following year published a "Dictionnaire Historico-Artistique du Portugal," with two illustrations of the works of VASCO FERNANDEZ, the great painter of Portugal, known as Gran-Vasco. This Gran-Vasco, however, is altogether an imaginary character, who in the popular belief was the painter of nearly all old Gothic work in Portugal. Vasco Fernandez was born at Vizeu, September 18th, 1552, but little is known about him. He was, however, the painter of the "Calvary," and other pictures still in the cathedral of Vizeu. This "Calvary," Vasco's masterpiece, like his other works, is strictly Gothic in its taste, and no doubt Vasco derived his inspirations from early Flemish or German examples. It represents "Christ crucified between the two thieves," and so far resembles the works of Albert Dürer, that it is not surprising that it should have been long attributed to that master. It is engraved in Count Raczynski's work; the other illustration is "St. Peter as a Pope." When Vasco Fernandez died has not yet been ascertained.

BOOK VII.

REVIVAL OF PAINTING. EXPEDIENCY AND COMMON SENSE.

CHAPTER XXX.

NEW VITALITY IN THE NETHERLANDS; THE SUBJECTIVE STYLES OF RUBENS AND REMBRANDT, SUCCEEDED BY THE HIGHEST OBJECTIVE DEVELOPMENT OF THE ART.

THE Italianization of Flemish art has been already noticed in the twenty-third chapter. The first masters who materially contributed to this influence in the Low Countries, were Jan Schoorel, Bernard van Orley, Michael Coxcien, Lambert Lombard, Frans Floris, Martin de Vos, and Peter Pourbus.[1] The first great master, however, of this new development of Flemish painting was PETER PAUL RUBENS,[2] "a meteor of art," as Fuseli has well said, though, after the productions of Paolo Veronese, he can hardly be considered the inventor of a new style. His great distinction is his extraordinary mastery of his materials.

Rubens was born at Siegen, in Westphalia, in 1577, on the day of Saints Peter and Paul, June 29th. His parents, John Rubens, a lawyer, and Mary Pypeling, natives of Antwerp, emigrated in 1568, lived some time at Siegen, settled in Cologne in 1578, and remained there until he was ten years old, when his father died, and in 1587 he was removed by his mother to Antwerp. His principal master was Otho van Veen, a distinguished painter of Antwerp, with whom he studied four years: he had worked previously a short time with Adam van Noort, and some others of less note. In 1598 he was enrolled a Master in the Corporation of Painters of Antwerp, and in the spring of 1600 he went to Italy, and studied the works of the great Italian colourists at Venice.

[1] See Ch. XXIII.

[2] After his residence in Italy Rubens commonly subscribed himself PIETRO PAULO RUBENS.

He visited and painted in many other cities of Italy, more especially Mantua, where he entered the service of the Duke Vincenzo Gonzaga, who sent Rubens in 1605 on a mission to Madrid, to Philip III. of Spain. In 1608 he returned to Antwerp, his journey home being hastened by the illness of his mother, who, however, died before his arrival; there is a reputed portrait of her in the Dulwich Gallery, but it does not look like the work of a young painter of two-and-twenty, which it must be if the portrait of his mother, and by Rubens himself. He afterwards visited Paris, and in 1628 Madrid, where he had Velazquez for a cicerone. In 1629 he was in London. He served as Dean of the Antwerp Guild of Painters in 1631; and finally died at Antwerp, honoured and wealthy, May 30th, 1640, and was buried in the church of St. Jacques, where there is an epitaph to his memory by his friend Gevartius. He was twice married—first in October, 1609, to ISABELLA BRANT; she died in 1626, leaving two sons, and their magnificent father appointed Gevartius their tutor; his second wife was HELENA FOURMENT, a girl of sixteen, his first wife's sister's daughter, to whom he was married in 1630. She survived him and married again; she had five children by Rubens. Both his wives were handsome and served him as models; the dates of his pictures will decide which, in the several cases. Rubens was knighted both by Charles I. of England, and by Philip IV. of Spain. He lived in great splendour at Antwerp, where in 1610 he built himself a house which cost him 60,000 florins; and he accumulated during his life such a valuable collection of works of art, that a portion of it only realized after his death, by private sale, the enormous sum of upwards of 20,000*l.* sterling.[1]

Rubens, speaking characteristically or æsthetically, represents magnificence arising from colour. "Rubens," says Fuseli,[2] "born in Germany, but brought up at Antwerp, then the depository of western commerce, a school of religious and classic learning, and the pompous seat of Austrian and Spanish superstition, met these advantages with an ardour and success of which ordinary

[1] See the list printed by Dawson Turner—"Catalogue of the Works of Art in the possession of Sir P. P. Rubens," &c., 8vo., Yarmouth, 2nd ed., 1839. Some very interesting facts relating to Rubens are published in "Original unpublished Papers illustrative of the life of Rubens," &c., by W. N. Sainsbury, London, 8vo., 1859.

[2] Lecture II. On the birth-place of Rubens and the circumstances which led to his being born not at Cologne, but at Siegen, see Alfred Michiels, "Rubens et l'Ecole d'Anvers," 8vo., Paris, 1854. The primary cause was an intrigue his father had with Anne of Saxony, wife of William the Taciturn, for which he was undergoing imprisonment. This wretched princess died insane, partly from her own bad temper, and partly from the cruel treatment she was subjected to, in her prison in the Electoral Palace of Saxony, on the 18th December, 1577. See also Motley's "Rise of the Dutch Republic," iv. ch. iii.

minds can form no idea, if we compare the period at which he is said to have seriously applied himself to painting under the tuition of Otto van Veen, with the unbounded power he had acquired over the instruments of art when he set out for Italy, where we instantly discover him not as the pupil, but as the successful rival of the masters whose works he had selected for the objects of his emulation. Endowed with a full comprehension of his own character, he wasted not a moment on the acquisition of excellence incompatible with its fervour, but flew to the centre of his ambition, Venice, and soon compounded from the splendour of Paolo Veronese and the glow of Tintoretto that florid system of mannered magnificence which is the element of his art and principle of his school. He first spread that ideal palette, which reduced to its standard the variety of nature, and once methodized, whilst his mind tuned the method, shortened or superseded individual imitation. His scholars, however dissimilar in themselves, saw with the eye of their master; the eye of Rubens was become the substitute of nature: still the mind alone that had balanced these tints, and weighed their powers, could apply them to their objects, and determine their use in the pompous display of historic and allegoric magnificence; for *that* they were selected; for *that* the gorgeous nosegay swelled: but when, in the progress of depraved practice, they became the mere palliatives of mental impotence, empty representatives of themselves, the supporters of nothing but clumsy forms and clumsier conceits, they can only be considered as splendid improprieties, as the substitutes for wants which no colour can palliate and no tint supply."

In another place[1] Fuseli observes: "What has been said of Michelangelo in FORM, may be said of Rubens in COLOUR: they had but one. As the one came to Nature and moulded her to his generic form, the other came to Nature and tinged her with his colour—the colour of gay magnificence. He levelled his subject to his style, but seldom, if ever, his style to his subject: whatever be the subject of Rubens, legend, allegoric, stern, mournful, martyrdom, fable, epic, dramatic, lyric, grave or gay—the hues that embody, the air that tinges them, is an indiscriminate expanse of gay magnificence. If the economy of his colours be that of an immense nosegay, he has not always connected the ingredients with a prismatic eye: the balance of the iris is not arbitrary: the balance of his colour often is."

Of the principal masters of Rubens, one was a Fleming, the other a Dutchman. ADAM VAN NOORT, the son and pupil of Lambert van Noort, who died in 1571 (sometimes incorrectly written Van Oort), was a painter of great ability and a good colourist: he was born at

[1] Lecture XI.

Antwerp in 1557, was received as master of the Company of St. Luke in 1587: and after a long and turbulent life, through his own bad habits and ungovernable temper, died in his native place in 1641, aged eighty-four. Rubens had a high opinion of Van Noort's ability, and is reported to have said that he would have surpassed his contemporaries had he visited Rome and formed his style upon good models.

Otho or Octavius van Veen, called also Otto Vœnius, was born of a noble family at Leyden, in 1558. When still a boy he was taken by his father to Liége, and was sent from there, by the Cardinal de Groesbeke, in 1575, to Rome, where he became the pupil of Federigo Zucchero, and he remained there five years. He was settled in Antwerp in 1593, and was there admitted a master or *franc-maître* in the Guild of Painters in 1594; he served as Dean of the Corporation in 1603-4, but being made superintendent of the mint by Albert and Isabella, then governors of the Spanish Netherlands, he removed to Brussels in 1620, where he died May 6th, 1629.[1] The Antwerp Gallery possesses several examples of Van Veen, among which "The calling of St. Matthew," his masterpiece, is a noble work; it has fine qualities of composition, form, and colour. Otho van Veen was also a poet and writer: of his eight children, two sons and six daughters, by his wife Anne Loots, one only, a daughter, Gertrude, cultivated the art of her father: his portrait by her is in the Gallery at Brussels.

The works of Rubens are surprisingly numerous; but the majority of the great works attributed to him were *painted* by his scholars from small coloured sketches by his own hand. He is seen to advantage in the National Gallery at London, in the Belvedere Gallery at Vienna, in the Louvre at Paris, and in the Gallery of Brussels: it is, however, only at Munich or Antwerp that his immense powers can be adequately appreciated. The collection of Munich alone contains ninety-four pictures by Rubens; Antwerp, however, is still in possession of his greatest works—the Descent from the Cross, in the cathedral, the Crucifixion and the Adoration of the Kings, in the gallery of the museum, besides many others, perhaps equally excellent, in its several churches. The Fallen Angels, in the Gallery of Munich, has been already noticed at some length.

The Descent from the Cross, however, in the cathedral at Antwerp, is generally allowed to be the *capo d' opera* of Rubens. Sir Joshua Reynolds, who has made many excellent observations on the works of Rubens, in his "Journey to Flanders and Holland," remarks at some length on this celebrated picture. He says: "This picture, of all the works of Rubens, is that which has the most reputation.

[1] "Catalogue du Musée d'Anvers," 1857.

I had consequently conceived the highest idea of its excellence; knowing the print, I had formed in my imagination what such a composition would produce in the hands of such a painter. I confess I was disappointed. However, this disappointment did not proceed from any deficiency in the picture itself; had it been in the original state in which Rubens left it, it must have appeared very different: but it is mortifying to see to what degree it has suffered by cleaning and mending: that brilliant effect, which it undoubtedly once had, is lost in a mist of varnish, which appears to be chilled or mildewed.[1] The Christ is in many places retouched, so as to be visible at a distance: the St. John's head is repainted; and other parts, on a close inspection, appear to be chipping off, and ready to fall from the canvas. However, there is enough to be seen to satisfy any connoisseur that in its perfect state it well deserved all its reputation.

"The composition of this picture is said to be borrowed from an Italian print; this print I never saw; but those who have seen it say that Rubens has made no deviation from it, except in the attitude of the Magdalen. On the print is written *Peter Passer, Invenit; Hieronymus Wirix, Sculpsit.*

"The greatest peculiarity of this composition is the contrivance of the white sheet on which the body of Jesus lies; this circumstance is probably what induced Rubens to adopt the composition. He well knew what effect white linen, opposed to flesh, must have with his powers of colouring,—a circumstance which was not likely to enter into the mind of an Italian painter, who probably would have been afraid of the linen's hurting the colouring of the flesh, and have kept it down of a low tint. And the truth is, that none but great colourists can venture to paint pure white linen near flesh; but such know the advantage of it: so that possibly what was stolen by Rubens, the possessor knew not how to value, and certainly no person knew so well as Rubens how to use. After all, this may perhaps turn out another *Lauder's* detection of plagiarism.[2] I could wish to see this print, if there is one, to ascertain how far Rubens was indebted

[1] It has lately been restored, and has recovered much of its original general effect.

[2] This has reference to a work by one William Lauder, a Scotchman, who in 1751 published a malignant book entitled "An Essay on Milton's Use and Imitation of the moderns in his Paradise Lost," containing quotations forged by himself and other impostors. Upon the detection of his infamous slanders, which he was forced to confess, he vented his hatred in another essay, published in 1754, entitled, "The Grand Impostor Detected, or Milton convicted of Forgery against King Charles I.," which was proved to be equally malicious and false with the former essay. If such a print exists as that alluded to by Sir Joshua, it may possibly have been the fabrication of some Flemish man of art suffering equally from the torments of envy, as the Scotch man of letters; an envy which, in Lauder's case, appears to have amounted to insanity.

to it for his Christ, which I consider as one of the finest figures that ever was invented: it is most correctly drawn, and, I apprehend, in an attitude of the utmost difficulty to execute. The hanging of the head on his shoulder, and the falling of the body on one side, give such an appearance of the heaviness of death, that nothing can exceed it.

"Of the three Marys, two of them have more beauty than he generally bestowed on female figures, but no great elegance of character. The St. Joseph of Arimathea is the same countenance which he so often introduced in his works, a smooth fat face, a very unhistorical character.

"The principal light is formed by the body of Christ and the white sheet; there is no second light which bears any proportion to the principal; in this respect it has more the manner of Rembrandt's disposition of light than any other of Rubens's works; however, there are many little detached lights distributed at some distance from the great mass, such as the head and shoulders of the Magdalen, the heads of the two Marys, the head of St. Joseph, and the back and arm of the figure leaning over the cross; the whole surrounded with a dark sky, except a little light in the horizon, and above the cross."[1]

Among the most magnificent of the compositions of Rubens are certainly the three large pictures in the Belvedere Gallery at Vienna, though they do not bear the marks of his own pencil. Yet they are stupendous in their magnificence of effect; they are free from the extravagant ponderosity of flesh with which he himself, as well as some of his scholars, has too often deformed his figures. One of these is "Ignatius Loyola casting out Devils;" another, "Francis Xavier working Miracles, and preaching the Gospel to the Hindoos;" and the third, "The Assumption of the Virgin." It is worth a journey to Vienna to see these pictures; and there are many others by Rubens in the same apartment. Near these immense canvases is a very superb sketch of an old man with white hair, in a purple dress, a miracle of effect; it is by his own hand, and is signed P. P. R. In the same room is a portrait of the painter, signed P. P. Rubens; and the original sketches or first thoughts of the great pictures of Loyola and St. Francis Xavier; the last of which has certainly gained enormously by the working out; the sketch has little or no effect. In this room is also the fine large picture of "St. Ambrose excluding the Emperor Theodosius from the Cathedral of Milan," from which our small picture of the same subject by Vandyck is a study. In another room is a beautiful small sketch of "The Descent from the Cross," signed P. P. Rubens, F. 1614.[2]

[1] This picture has been many times engraved; the best prints after it are those by Vorsterman, Pigeot, Earlom, V. Green, and Claessens.

[2] See Erasmus Engert's "Catalog der K. K. Gemälde-Gallerie im Belvedere zu

The "Education of the Virgin," in the Antwerp Museum, seems to be portraits of the two wives of the painter; Isabella Brandt being represented as St. Anne, and her niece, Helena Fourment, a mere girl, representing the Virgin. It was painted probably about 1625. The Liechtenstein Gallery in Vienna has a noble picture of Isabella Brandt's two sons: there is an unequal repetition or copy of it at Dresden.

Rubens is distinguished also as one of the first landscape and animal painters of his time: his energetic lion and tiger-hunts and other similar pieces are unrivalled in their class; they appear to be variations of Leonardo da Vinci's cartoon of the Battle of the Standard, with the addition of wild beasts. Rubens certainly seems to have had in mind, and competed with, this composition, when he made the designs for his very remarkable pictures of these wild hunts and contests.[1]

FRANS SNYDERS, born at Antwerp in 1579, one of the most distinguished of animal painters, assisted Rubens in some of his works of this class. The spirit and truth of the wild beasts of Snyders are amazing; his skill and power in painting fruit and vegetables were also extraordinary; and he enjoyed a great reputation with his contemporaries. He was the scholar of Peter Brueghel the younger, and of Henry van Balen the elder. He was received a master of the Guild of St. Luke in 1602, and in 1611 he married Margaret, the sister of Cornelius de Vos. He must have studied in Italy, as he was a member of the Society of "Romans" of Antwerp, and served as dean of that fraternity in 1628. Snyders was court painter to the Archduke Albert. In 1647 he lost his wife, and ten years later, on the 19th of August, 1657, he followed her; his body was placed in the tomb beside his wife's. Vandyck painted both Snyders and his wife, and there is an admirable etching of Snyders by Vandyck himself; he seems to have been a very handsome man.

Antwerp had at this time another wonderful painter of fruit, flowers, and animals, JAN FYT (1609-61), who occasionally worked with Jordaens, but does not appear to have been an assistant of Rubens. Fyt was admitted *Franc-maître* in 1629, and studied

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Wien," 1860. The inscriptions on the Vienna pictures are more carefully given in the Catalogue of Albert Krafft, "Catalogue de la Galerie," &c., 1845. The first two pictures are about 18 ft. high by 13 ft. wide, and the "Assumption" about 15 ft. high by 10 ft. wide, sight measure. A comprehensive list of Rubens's works is given in Smith's "Catalogue Raisonné, vol. ii., 1830.

[1] The Notices of Rubens and his style are numerous. The most satisfactory accounts are some recent publications: Emile Gachet, "Lettres inédites de P. P. Rubens," Brussels, 1840; A. Michiels, "Rubens et l'Ecole d'Anvers," Paris, 1854; and W. N. Sainsbury, "Original Papers relating to Rubens," London, 1859.

afterwards in Rome. He published several etchings of animals, especially dogs, as admirable as his pictures. A large and magnificent work of its class, "Some Dead Game, a Peacock, a Dog and a Page, with an ornamental garden in the background," is conspicuous among several others by the same painter, in the superb Belvedere Gallery at Vienna: it is signed *Joannes Fyt. F.*; his usual signature, but he sometimes added the year.

Rubens's influence was paramount at Antwerp, in the higher or religious art, but he had his rivals as well as his scholars and imitators: the two most able of his rivals were perhaps Van Balen and Janssens.

HENDRIK VAN BALEN, called the elder, born in 1560 at Antwerp, of an old Flemish family of painters, and the master of Snyders and of Vandyck, was the scholar of Adam van Noort the first master of Rubens. He was a member of the *St. Lucas Gilde* in 1593; served as Dean of the Corporation in 1609-10, and died at Antwerp July 17th, 1632. Van Balen visited Italy: Jan Brueghel used to assist him in the backgrounds and floral decorations of his pictures. Van Balen has executed many beautiful works of a cabinet size, often on copper. The Belvedere Gallery possesses an "Assumption of the Virgin," and a "Rape of Europa," of this class; there are others at Dresden. He delighted in the pagan mythology: he has signed H. V. BALEN and H. V. BAEL. Sometimes Van Balen's share of a picture is accessory only to Brueghel's, in their joint productions.

ABRAHAM JANSSENS, born at Antwerp in 1569, entered into a thorough spirit of rivalry with Rubens. He was the scholar of Hans Snellinck in 1585; was made a member of the Painters' Guild of St. Luke in 1601, and served as dean in 1606-7. He was a good colourist and fond of powerful contrasts, a taste he sometimes indulged in by painting torch-lights. Many of the altar-pieces of Janssens are still preserved at Antwerp, Mechlin, and other towns of Belgium; but the well-earned fruits of the great patronage he enjoyed, indicated by these various works, he wasted in a vain competition with the princely state kept up by Rubens. He died poor, in 1631, leaving a widow, and a son of his own name, who appears on the books of the Guild of St. Luke at Antwerp in 1636-7. The "Venus and Adonis," by Janssens, in the Belvedere Gallery, is a fine picture, and must be reckoned among the painter's masterpieces; two other large pictures in the same collection—Apollo with the Twelve Hours of the Day, and Diana with the Twelve Hours of the Night—are notable examples of the Flemish school.

ABRAHAM BLOEMART (1567-1647?), a distinguished contemporary of Rubens, though not a rival, was the son of Cornelius Bloemart,

an eminent architect; he was born at Gorcum, was educated at Paris, and settled and died at Utrecht. Bloemart was a great mannerist, his colouring being gaudy and his execution mechanical, without variety of surface; his pictures being too palpably paint: a fault, however, in which he by no means stands alone. He painted history, landscape, and animals; and was likewise an engraver.

Paul Vansomer, of Antwerp (1576-1621), obtained a great reputation as a portrait-painter, in England, during the reign of James I. He came to this country about 1606, died in London, and was buried in St. Martin's in the Fields, as appears from the Register:—*Jan.* 5. 1621. *Paulus Vansomer, Pictor Eximius, sepultus fuit in ecclesiâ.* His pictures are good, but his reputation has been eclipsed by that of Vandyck. Lord Bacon sat to Vansomer.[1]

Of the numerous scholars of Rubens, the most distinguished were Vandyck and Diepenbeeck. Of these two painters, Fuseli, Lecture II., remarks: "Vandyck, more elegant, more refined, to graces which the genius of Rubens disdained to court, joined that exquisite taste which, in following the general principle of his master, moderated and adapted its application to his own pursuit. His sphere was portrait, and the imitation of Titiano ensured him the second place in that. The fancy of Diepenbeeck, though not so exuberant, if I be not mistaken, excelled in sublimity the imagination of Rubens: his Bellerophon, Dioscuri, Hippolytus, Ixion, Sisyphus, fear no competitor among the productions of his master."

Antony Vandyck or Van Dijck, was born at Antwerp, March the 22nd, 1599, and was the seventh of a family of twelve children. His mother, Maria Cupers, was the second wife of his father, Frans Vandyck, and is reported to have been an accomplished woman, but she died in 1607, when Antony was only eight years old. The father was a merchant enjoying a good position at Antwerp: he died in 1622. Antony was placed with Hendrik van Balen so early as 1609, but the true master of Vandyck was Rubens, with whom he remained about four years: he probably entered the school of Rubens about 1615, and he was still working as the assistant of that master in 1620, though he himself had been admitted as a master-painter into the Antwerp Guild of St. Luke already in 1618, before his twentieth birthday.[2]

In 1623, after the death of his father, Vandyck, by the advice of Rubens, visited Italy, and remained there four or five years, dividing his time chiefly between Genoa, Venice, and Rome; executing some beautiful portraits at these cities, of a very highly finished character: some noble examples are still preserved at Genoa. He also visited

[1] Walpole, "Anecdotes of Painting in England," &c.

[2] "Catalogue du Musée d'Anvers," 1857.

Palermo. The exact time of his return home is not known, but he was in Antwerp in 1628, for in that year he painted the altar-piece of St. Augustin, for the church of the Augustines there; and he soon acquired so great a reputation, both for his pictures and his portraits, that he was at length invited by Charles I. to England.

Vandyck came to this country in 1632, and was appointed principal painter to the king, with a pension of 200*l.* a year for life; and in 1633 Charles I. knighted him. He seems to have visited England twice before 1632: once in King James's time, in 1621, after the death of Vansomer, and before his journey to Italy; and again in 1630 or 1631; but having then failed to attract such notice as he desired, he returned disappointed to Antwerp. He revisited the continent in 1640-41, but returned,[1] and died in London, December 9th, 1641, in the forty-third year of his age, and was buried in old St. Paul's, near the tomb of John of Gaunt.

Vandyck is chiefly distinguished as a portrait-painter; he executed, however, many historical pictures, some of which are works of the highest merit, as the Crucifixion, in the church of St. Michel at Ghent; and another with the two thieves in the cathedral of Mechlin, which Sir Joshua Reynolds considered one of the finest pictures in the world. He says: "This perhaps is the most capital of all Vandyck's works, in respect to the variety and extensiveness of the design, and the judicious disposition of the whole. In the efforts which the thieves make to disengage themselves from the cross, he has successively encountered the difficulty of the art; and the expression of grief and resignation in the Virgin is admirable. This picture, upon the whole, may be considered as one of the first pictures in the world, and gives the highest idea of Vandyck's powers; it shows that he had truly a genius for history-painting, if it had not been taken off by portraits."

Vandyck seems to have rarely signed his pictures: the fine portrait of the Marquis of Moncada, at Vienna, is inscribed A. VAN DYCK; and the equally beautiful picture of the Prince of Carignan, at Berlin, is signed *Antony van Dyck, Eques.* A portrait of Charles I., in the Louvre, is signed A. VAN. DIJCK. F.

As a portrait-painter Vandyck is generally allowed to dispute the palm with Titian. His portraits are inferior to Titian's in colour and in solidity of effect; in all other respects Vandyck was fully equal, if not superior, to the great Venetian painter. In individuality, in attitude, and in costume, Vandyck leaves nothing to be desired: in drawing and in the management of light and shade he was equally excellent. Many of his portraits, however, being deficient in colouring, and consequently tame and flat in effect, fail

[1] See Carpenter's "Memoir of Sir Anthony Vandyck," &c., London, 1844.

in attracting that consideration as works of high art which they are otherwise entitled to. It is rather remarkable that Vandyck does not evince more of the impetuosity of Rubens in his works, which, as his pupil, and so able a master, one would imagine that he could not have failed, in some degree, to appropriate: for force, the portraits of Rubens are unequalled. The style would induce one to conclude that the celebrated head popularly known as Gevartius is not a work by Vandyck, but by Rubens: it is, however, not the portrait of either Gaspar or John Gevartius. Gaspar Gevartius, the friend of Rubens, and tutor to his sons, was not born until 1593; it is therefore not his picture; and the canon John Gevartius died in 1623,[1] whilst Vandyck was in Italy, and he certainly could not have painted such a picture before he went there, for he was then but a youth, and this portrait, one of the finest heads in the world, is evidently the work of a hand old in mastery.

The portrait is really that of Cornelius Vander Geest, as is evident from the head of that amateur of the arts, by Paul Pontius, among the *Centum Icones*,[2] after Vandyck. There is a tradition that Vandyck used to carry this portrait about with him; this would be an additional argument for its being by the hand of his great master, rather than by his own; it was originally a mere head, and has not been long attached to, or inserted in, its present panel: the drapery and background are an addition, I have been told, by Sir Thomas Lawrence.

The Vandyck Gallery at Windsor, containing twenty-three pictures, is a magnificent monument to this great painter, who died at an age at which many other distinguished artists have considered themselves fortunate even in commencing their career of success. This country is especially rich in the portraits of Vandyck, and yet two of his finest full-lengths in the country were only quite recently added to its wealth in this respect: the portraits of Philippe Le Roy and his wife, purchased in 1850, at the King of Holland's sale, by the Marquis of Hertford, for the large sum of 5,300*l.*; they were painted in 1630-1. As a specimen of an admirable half-length lady's portrait, that of the Princess Maria Louisa of Thurn and Taxis, in the Liechtenstein Gallery at Vienna, is very remarkable.[3]

[1] Passavant, "Kunstreise," &c.; and Waagen, "Kunstwerke," &c. in England.

[2] "Icones Virorum doctorum, pictorum Chalcographorum, &c., numero centum, ab Antonio Vandyck pictore ad vivum expressæ et ejus sumptu aeri incisae Antverpiae," 1645. Vandyck etched several of these plates himself. The originals are small portraits in chiaroscuro, now dispersed over Europe: that of Vander Geest is in the possession of the Duke of Buccleuch. See Smith's "Catalogue Raisonné," vol. iii.

[3] There is a fine print of it by C. Vermeulen, lettered *Maria Luissa de Tassis*. There are several coarse and exceedingly extravagant pictures in some of the continental galleries (as for instance in Berlin, where there is a signed (?) example) which are attributed to Vandyck: it is very difficult to imagine *when* they can have

Vandyck had a country house at Eltham, in Kent, where he spent a portion of the summer; he lived in great state when in town; "he always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment that few princes were more visited or better served."[1] Notwithstanding this expensive style of living, Vandyck left property to the value of about 20,000*l.* sterling. He left also an infant daughter, his only child by his wife Mary Ruthven, granddaughter of the unfortunate Earl of Gowrie, who was beheaded in 1584. The date of Vandyck's marriage is not known, but it cannot have been many years before his death.[2]

ABRAHAM VAN DIEPENBEECK (about 1607-75), of Bois-le-Duc, was originally a painter on glass. He settled in Antwerp about 1629; was admitted a citizen of Antwerp in 1636; married in 1637; and was elected a master of the Corporation of St. Luke, in 1638. He married a second time in 1652; and each time a lady of Schelle, near Antwerp: by his first wife he had eight, by his second, four, children.[3]

Diepenbeeck's masterpiece, long attributed to Rubens, is the altar-piece of the church of Deurne, near Antwerp, representing "St. Norbert giving the cross and his benediction to Waltman, First Abbot of St. Michel." He died at Antwerp, and was buried in the church of St. Jacques. There are two large pictures, good examples, in the Berlin Gallery attributed to him; one silvery, and the other also cleanly painted, like the good works of Vandyck:—"The Marriage of St. Catherine;" and "Cloelia and her Companions flying from King Porsenna."

PIETER VAN MOL (1599-1650), though not a pupil, may be reckoned among the good followers of Rubens: he was received into the Antwerp Guild in 1622-3. He died in Paris, where he established himself, and was elected a member of the Royal Academy of Painting, in 1648: his works are in the Italian taste. The Louvre possesses a "Taking down from the Cross," by Van Mol.

An imitator of Vandyck, and an excellent painter, was THEODORE BOEYERMANS, who was born at Antwerp in 1620. He was admitted master in the Antwerp Guild in 1654, and died in his native city in 1677-8. The Gallery of the Academy of Antwerp possesses several good pictures by this master; especially notable is a "Pool

been painted if Vandyck is to be held responsible for them. They are not the works of a young man, and they were certainly not painted in this country: they bear no resemblance in any way to his portraits, or to any of the finer works he is known to have painted before he visited this country. They are of the school of Rubens; but can scarcely be the work of its most accomplished scholar.

[1] "Essay towards an English School," London, 1706.

[2] Walpole, "Anecdotes of Painting," &c.; Carpentor, "Memoir of Vandyck;" "Catalogue du Musée d'Anvers," 1857.

[3] "Catalogue du Musée d'Anvers," 1857.

of Bethesda," a vast composition, painted in 1675. A signed "Family Portrait," is in the style of the quiet pictures by Vandyck, brownish in tint, and delicate in execution; the hands are altogether like those of Vandyck. The works of Boeyermans are rare; he did not often sign his pictures, or if he did, his signatures have been removed, and his works, instead of earning a reputation for his own name, are probably simply swelling the catalogue of spurious Vandycks.

JACOB VAN OOST the elder, of Bruges, was an imitator of Rubens and of Vandyck; he was admitted a master in his native city in 1621, and shortly afterwards visited Italy, where he was attracted by the works of Annibale Carracci. He returned to Bruges in 1629, and was elected Dean of the Corporation of Painters there, in 1633; and after a successful career as historical and portrait-painter, died at Bruges in 1671, aged about seventy.[1]

Van Oost resembles Vandyck in some of his best works. His son, JACOB VAN OOST the younger (1639-1713), was also a good painter, following the practice of his father. He studied at Paris and in Italy, but painted chiefly at Lille.

ERASMUS QUELLINUS the younger, son of the sculptor of that name, was born at Antwerp in 1607, and is said to have studied under Rubens. He was admitted a master-painter in 1634, but dispensed with the then usual visit to Italy. Quellinus, or Quellin, was distinguished for his portraits and for his church-pieces, and died in 1678. Gevartius, the friend of Rubens, was also intimate with Erasmus Quellinus.

Among the good Flemish portrait-painters of this time was the friend, though not actually the scholar, of Rubens, JUSTUS SUSTERMANS (1597-1681), a native of Antwerp, and the pupil of his fellow-townsman William de Vos: he studied also some time with the younger Pourbus at Paris. The career of Sustermans, however, was Italian: he settled in Florence as early as 1620, and was painter to three Grand Dukes of Tuscany—Cosmo II., Ferdinand II., and Cosmo III. The emoluments of the office were considerable: apartments and maintenance in the palace, payment for all work done, and a fixed stipend of 25 scudi per annum. Sustermans painted the imperial family of Vienna; and their Holinesses of Rome—Urban VIII., who presented him with the Cross of Malta; and Innocent X. He also went with the Cardinal de' Medici to Spain, in 1649, in the suite of the Queen of Philip IV.

Rubens's fine picture of "Tragedy," or "The Horrors of War," now in the Pitti Palace, and of which we have the sketch in the National Gallery, was painted for Sustermans, and sent to him in

[1] Weale, "Catalogue du Musée de Bruges," 1861.

Florence, from Antwerp, in 1638: the letter written by Rubens on the occasion is still preserved. In 1641 Vandyck and Sustermans exchanged portraits. Among his many distinguished sitters were Galileo and Viviani the mathematician.[1] His portraits are well modelled, but they are somewhat dry in colouring, wanting both richness and half tints.

Other scholars and contemporaries of Rubens, deserving special mention, were Jacob Jordaens, Gerhard Seghers, Cornelius Schut, Jan van Hoeck, Theodore van Thulden, Gaspar de Crayer, and Daniel Mytens the elder.

Jacob Jordaens, of Antwerp (1593-1678), scholar and son-in-law of Adam van Noort, and admitted into the Guild of St. Luke, a master painter, in 1615, was one of the principal followers of Rubens, but always remained very far behind him. Jordaens had a careful, solid way of painting, but was crude in colouring, and wholly void of taste and refinement in style and in composition: he exaggerated the *manner* of Rubens.

Of his most successful works, two are in the possession of the Duke of Devonshire—the portrait of the Prince and Princess of Orange, in Devonshire House; and the *Boonkoning*, or "Twelfth Night," at Chiswick; of which clever but absurd composition, a set of mad topers, there is another example in the Belvedere Gallery, with the inscription *Nil similius Insano quam Ebrius*. Antwerp also possesses some good examples of the works of Jordaens, as the "Last Supper," in the Gallery there. Jordaens was a Protestant, and joined the Calvinists in 1671. He died and was buried in the village of Putten, on the Dutch frontier, leaving his numerous family a considerable fortune.

Gerhard Seghers, or rather Zegers (1591-1651), likewise of Antwerp, the pupil of Hendrik van Balen and Abraham Janssens, was admitted into the Guild of St. Luke in 1608. He visited Italy, and was there fascinated by the works of Caravaggio, of whom he became an imitator. He then went to Madrid, and painted several works for the king, Philip III., and returned to Antwerp in 1620, where he married in 1621. Zegers was dean of his guild in 1646-7, amassed a large fortune, and accumulated a considerable collection of works of art. Like Caravaggio, he painted indiscriminately sacred or profane subjects: he was of a Protestant family which had returned to the Roman Church, and Zegers brought up his own large family in the same faith. Pontius has engraved his portrait, after Vandyck.

Cornelis Schut, of Antwerp (1597-1655), an excellent painter, belongs also to the school of Rubens. What year he became a

[1] Baldinucci, "Notizie dei Professori del Disegno," &c.; Gaye, "Carteggio Inedito d' Artisti."

Franc-maître of the Corporation of St. Luke is not known, but he was a member, as in 1634-35 he paid the fine of 200 florins, for a perpetual exemption from serving the office of Dean of the Corporation, which doubtless gave much trouble, and occupied a great deal of time. The "Decollation of St. George," at Antwerp, is a fine picture. DANIEL ZEGERS, the admirable flower-painter of Antwerp (1590-1661), and Schut, sometimes worked together; there is a fine example of their joint labours in the Belvedere Gallery, in Vienna: a Madonna and Child, with angels holding a garland of flowers. In 1614 Zegers turned Jesuit, but prosecuted his painting nevertheless, and greatly enriched his convent at Antwerp. Until 1718 the monks used to preserve his mahl-stick as a relic; it was of gold, ornamented with a death's-head at the top; and had been presented to the painter as a mark of esteem, by the wife of Frederic Henry, Prince of Orange.

JAN VAN HOECK (1598-1651), of Antwerp, after studying under Rubens, painted much at Rome; and for Ferdinand II. at Vienna: he returned in 1647 to Antwerp, and died there, as principal painter to the Archduke Leopold. He was one of the best masters of his school, excelling in history and in portraits; he was a master of light and shade, and a good colourist. His figures also are drawn in a chaster style than is the case with Rubens and his school generally.

The "Christ on the Cross," in the cathedral at Bruges, by Van Hoeck, is one of the finest paintings in Belgium. The figure of Christ has extraordinary effect and reality, and is certainly superior to the Christ of the celebrated Crucifixion by Vandyck, at Ghent; the rest of the composition is inferior. There is an indifferent print of this picture by Cornelius Galle the younger.

THEODORE VAN THULDEN (about 1607-76), a native of Bois-le-Duc, entered the school of Rubens, and settled in Antwerp, where he was elected a member of the Painters' Guild of St. Luke, 1626-7. He was then employed at Paris to paint some pictures for the church of the Mathurins there, and in 1636 he became a burgess of the city. He had the year before, married Mary, the daughter of Hendrik van Balen, the painter: he served as Dean of the Corporation of Painters in 1638-9. In 1656 he had already returned to his native place, where he died: the years of his birth and death are both uncertain.[1] Van Thulden was employed by Rubens as an assistant, and is said to have been engaged as such on the pictures of the Luxembourg Gallery at Paris. He painted genre subjects as well as religious and historical pieces; and also engraved a few plates. He worked very closely in the style of Rubens in his large works, in his genre pictures he imitated

[1] "Catalogue du Musée d'Anvers," 1857.

Teniers. Van Thulden also sometimes inserted figures in the works of landscape-painters.

GASPAR DE CRAYER, of Antwerp (1582-1669), was rather the contemporary than the imitator of Rubens. He was the scholar of Raphael van Coxcien; and painted chiefly at Brussels, where he was attached to the court as an archer of the Noble Guard, and at Ghent, where he died in his eighty-seventh year, and where his principal works are still preserved. The pictures of De Crayer are generally on a large scale and of great pretensions, yet with all their excellences, they are, with few exceptions, cold and formal. Some of his large altar-pieces, however, are, from the dignity of their subjects, and their bold execution combined with good drawing, very impressive. Even Rubens, with his gorgeous taste, is said to have been so impressed with admiration of a picture in the refectory of the abbey of Affleghem, that he exclaimed aloud—"Crayer! Crayer! no one will ever surpass you."

Crayer is seen to greatest advantage in the museum at Ghent, where most of his masterpieces are assembled together, and where also it is seen that this kind of "High Art" which depends chiefly upon its proportions for its effect, makes really but very little impression upon the mind, if there is no particular natural force in it, or no special individuality in the painter, as for example, Rubens displays, to recommend it. The best of these works at Ghent is "The Coronation of St. Rosalie by the Infant Christ," which is one of the pictures carried by the French to Paris, and restored after the peace. There are among them "A Judgment of Solomon;" three large masterly decorative works, of which the figures are colossal, painted in 1635 on the occasion of the solemn entry of Prince Ferdinand, the Cardinal Infant of Spain, into Ghent, commemorating events of the Emperor Charles V.; and the "Martyrdom of St. Blaise," the saint being suspended by his hands in a tree, with weights at his feet. This is Crayer's last work, and was painted in 1668, when he was upwards of eighty-five years of age; it is, however, slight and feeble, and is more a pictorial curiosity than anything else. The inscription is G. DCRAYER F. A°. 1668 ÆT. 86.

In the Gallery at Munich, formerly at Düsseldorf, where it was seen by Sir Joshua Reynolds, is an immense picture of the "Madonna and Child enthroned, with Angels, and surrounded by Saints:" the lower figures are portraits of the painter and his family—his brother, sister and nephew; his own head is a very fine one; he was never married: it is signed and dated—JASPER DE CRAYER FECIT 1646. Though it is a good piece of church decoration, so little satisfactory was its dry conventional treatment to Sir Joshua Reynolds, that he notices it in his "Journey to Flanders and Holland" chiefly as a foil to the works of Rubens, in the same gallery. "The

dead and cold effect of this picture," he remarks, "as well as many others of modern masters in this gallery, sets off those of Rubens to great advantage."

The portraits of Crayer resemble those of Vandyck; he was never drawn into the vortex of imitators of Rubens. Few of his large works have been engraved, and, owing apparently to their great size, they have been but little dispersed; they seem to exceed the practicable dimensions for commerce.

The fine backgrounds occasionally seen in De Crayer's pictures, were put in either by Louis de Vadder, or by his scholar, Achtschelling. Their dates are not known. A contemporary of De Vadder was LUCAS VAN VALCKENBORG, of a family of painters of Mechlin; he and his brother Martin were inscribed in the books of the Antwerp guild in 1560; the family migrated from Antwerp in 1566. The Belvedere Gallery possesses several good landscapes by Lucas, signed L. V. V., and dated from 1580 to 1590 inclusive. He shows something of the taste of Ruysdael in his pictures.

LUCAS ACHTSCHELLING, of Brussels, was distinguished early in the seventeenth century for a close imitation of nature and boldness of style, especially in his foliage, combined with a transparency of tint. Achtschelling's somewhat coarse execution was well qualified for the backgrounds of historical pictures such as De Crayer's. His is a good decorative style, and has a fine effect at a distance, the predominance of browns and yellows giving force and individuality. There is an example in the Ghent Museum.

DANIEL MYTENS, a native of the Hague, where he was born about 1590, but of whom few personal facts are known, was an admirable portrait-painter, and was perhaps second only to Vandyck in his time. His chief distinction was acquired in England; he was in this country at the same period as Paul Vansomer, and Cornelius Janssens, and preceded Vandyck about ten years, but had no great position until the accession of Charles I., who in 1625 appointed Mytens painter to the court, with a salary of 20*l.* a year; that is, as an emolument attendant upon the dignity: he received in the following year 125*l.* in payment for work done, independent of his salary.[1] After the establishment of Vandyck in England in 1632, Mytens became dissatisfied with his position, and though the king encouraged him to stay, he obtained leave to return to his own country, where he was still living in 1656.[2]

His great excellence as a portrait-painter is sufficiently shown by

[1] Walpole, "Anecdotes of Painting," &c., which contains in the two later editions of Dallaway and Wornum, Vandyck's portrait of Mytens.

[2] A Daniel Mytens was living at the Hague in 1667; this was probably a son of the painter here spoken of; and he was, according to Van Gool, born at the Hague in 1636.

the few works by him still preserved in the Gallery at Hampton Court—James, first Marquis of Hamilton, an excellent full-length; Prince Rupert as a boy; and the Duke of Brunswick. There are many others in the public and private galleries of England. The Queen possesses an excellent small picture of Charles I. and his Queen, with their infant son, by Mytens. There are also two portrait pictures of Charles I. and Henrietta, in which Mytens has introduced the dwarf Hudson; one at Dunmore Park, Falkirk, the other at Serlby, Nottinghamshire. Sir Jeffrey Hudson was the Queen's dwarf; he was served up in a cold pie, at an entertainment given by the Duke of Buckingham to the King and Queen at Burghley, and was then presented to the Queen by the Duchess; he was at that time, it is said, only eighteen inches high, though already seven years old.[1] The portrait of him by Mytens at Hampton Court is of no great merit.

The colouring of Mytens is mellow and harmonious, his pictures being frequently enriched with warm landscape backgrounds, and his execution is generally bold and natural. Vandyck painted his portrait, and it is one of the "Hundred"—*Centum Icones*, published at Antwerp in 1645.

Gerhard Honthorst, of Utrecht (1592-1666-8), a scholar of Abraham Bloemart, lived long in Rome, and there became an imitator of Caravaggio. He was called *Gherardo dalle Notti* by the Italians, from his love of night or torch-light effects, doing on a large scale, says Sandrart, what Elzheimer had already done with great success in small; we have an example at Hampton Court in a picture called "Singing by Candle-light." Honthorst was also a distinguished portrait-painter, he enjoyed the highest patronage as such, not only in his own country, but in Denmark and in England. He was in this country at the beginning of the reign of Charles I., about 1626-7; he painted a large "Allegory of the Arts" for that king, in which Charles and Henrietta are introduced as Apollo and Diana in the clouds, and the Duke of Buckingham as Mercury, below, is presenting various figures representing the arts and sciences. It is now in the Queen's Staircase at Hampton Court, where also is a very good picture by him of the Queen of Bohemia, the daughter of James I., and several other portraits, but of no particular merit. For this great allegory, and some other works, says his scholar and assistant, Sandrart, which occupied Honthorst six months, Charles paid him 3000 florins, and presented him besides with a complete service of plate for twelve persons; an extravagant remuneration, but which seems to imply that Honthorst must have been in very great favour with the young king. Charles I. granted

[1] Walpole, "Anecdotes of Painting," &c., where Sir Jeffrey's history is given.

him on another occasion, on May the 4th, 1629, the very large pension of 300*l.* a year, which was apparently during a second visit to England; and it must have been on this occasion that were painted the majority of the portraits by him which are still preserved in this country. Villiers, Duke of Buckingham, and his family, was of course painted during the earlier period.[1]

Honthorst accumulated a large fortune, and settled at the Hague, where he entered the service of William II., Prince of Orange; the museums of the Hague and Amsterdam possess examples of his portraits, among them several of the House of Nassau. He died at the Hague, and left two sons, who were both painters. His pictures are signed *Hondhorst* and *Honthorst.*

Among the better Flemish masters of the seventeenth century was PHILIPPE DE CHAMPAIGNE, born at Brussels in 1602. When still young, in 1621, he settled in Paris, where he was employed to assist the painter Nicolas Duchesne, then engaged on the decoration of the Luxembourg, for the Queen Marie de Médicis. In 1627 he returned to Brussels, but hearing of the death of Duchesne,

[1] Dallaway saw the order for this extraordinary pension; unaccountably large when compared with the 20*l.* granted to Mytens. Walpole's "Anecdotes of Painting," note, art. Honthorst, p. 357, ed. Wornum.

JOACHIM VON SANDRART (1606-88) of Frankfort, the scholar of Honthorst, was with him in this country as his assistant, and in all probability was employed on the large allegory referred to above, which was not burnt at Whitehall, as supposed by Dr. Waagen. When Honthorst returned to Utrecht, Sandrart remained behind: he seems to have left in 1628, after the assassination of the Duke of Buckingham by Felton, which considerably deranged the peaceful pursuit of art at Charles's court for a time; though from the grant of the above-noticed pension, Honthorst appears to have returned in 1629. See Sandrart's often-quoted "Teutsche'Academie," Nürnberg, 1675, vol. i., p. 303, and his own life, same date, bound up with it, p. 5. After he left England Sandrart went to Italy, and spent some time at Venice, and Rome, where he painted Pope Urban VIII. He acquired some distinction in his day in Germany, both as an historical and portrait-painter; but posterity is indebted to him chiefly for his laborious compilation on the History of Art, which he published as his "German Academy." His style is metallic and unnatural; he could not manage his lights; almost all his figures and objects have a gloss, as if they had been dipped in water.

Sandrart established himself in Amsterdam, after his return from Italy, the troubles of the thirty years' war having reduced his own country to a very unsuitable state for the pursuit of art. But having inherited, through his wife, the estate of Stockau, near Ingolstadt, Sandrart sold all his art effects at Amsterdam by auction, realizing by the sale the large sum of 22,621 florins, and repaired to his Bavarian property. In 1647, however, his house at Stockau was unfortunately destroyed by the French: he rebuilt it, then sold the estate, and settled in 1649 in Nürnberg. Here he returned to the practice of his art, charging 50 rix-dollars for a portrait. He afterwards visited Vienna, and was ennobled by the Emperor Ferdinand III. In 1672 he became a widower, but married again in 1673 a lady of Nürnberg, where he finally settled, and died. Though twice married, Sandrart never had any family.

Champaigne returned to Paris, married that painter's daughter in 1628, and prosecuted the interrupted works of the Luxembourg in his place. He was one of the original members of the French Academy of Painting, of which he was a professor and rector, and died at Paris, August 12th, 1674. The Louvre possesses several good examples of his pencil, which show that he was a much better painter than Le Brun and other contemporary French masters in Paris. Among these pictures is a full-length portrait of the Cardinal de Richelieu, one of Philippe de Champaigne's principal patrons.[1] Champaigne's masterpiece is perhaps the large picture of "Adam and Eve bewailing the Death of Abel," in the Belvedere Gallery at Vienna, it is signed PHILS DE CHAMPAIGNE FACIEBAT. 1656.

JOHANNES ERASMUS QUELLINUS, born at Antwerp in 1634, may be considered the last of the distinguished painters of this school, of the eighteenth century. He was the son of Erasmus Quellinus the younger, who after giving him the first instructions in his art, sent him to complete his studies in Italy. John Erasmus was admitted into the Antwerp Guild in 1660, and in 1662 married the daughter of David Teniers the younger, at Perck, by whom he had eleven children.

This painter was still living in 1709, when he held the dignity of painter to the Emperor Leopold I. His works belong to the most ambitious efforts of his period, rivalling those of Paul Veronese in dimensions, if not in their original gorgeousness; a good example is the immense "Pool of Bethesda," in the Gallery at Antwerp, but now dead and heavy, partly owing to the ground of his canvas. It was formerly in the church of the Abbey of St. Michel at Antwerp, and is inscribed *Joan. Erasmus Quellinus, Junior, Inv. et F. A°* 1672: with its lunette it is nearly fifty feet high, and is twenty-five wide.

GONZALES COCQUES, of Antwerp (1618-84), the pupil of David Ryckaert, was distinguished for his small groups, or family portraits, into which he contrived to put much of the spirit of the more ambitious portraits of Vandyck. In the Queen's Gallery is a beautiful specimen; at the Hague is also a picture of this kind by him, showing prodigious industry. Gonzales, as he is commonly called, executed also a few good genre-pictures, and he was fond of introducing dogs into his portraits. Some of his groups are most masterly: they picture the upper classes of the seventeenth century; most of his Dutch contemporaries have been content to give us only the lower.

I have neither inclination nor space to treat of the Flemish painters of the eighteenth century. There was such a uniform de-

[1] Villot, "Notice des Tableaux du Louvre," 1860.

basement of the art in most continental countries at that time, that the investigation of the subject is in few cases rewarded with any satisfactory result. An academic mediocrity prevailed generally, of an incapacity and uniformity, which must be quite offensive to most connoisseurs familiar with the works of the fifteenth and sixteenth centuries, a familiarity now-a-days not at all uncommon, thanks to the valuable national collections formed and forming throughout Europe. The superstition and sacerdotalism which had for ages developed and fashioned the art of Europe, began to lose their hold on the European mind in the eighteenth century; but, except where these influences were crushed, or had not for ages had any material sway, the want of a new stimulating power left the arts completely stranded in Spain, Belgium, Germany, and in Italy. In England, Holland, and in France, there was sufficient freedom of thought and action to admit not only of the preservation of old vitalities, but for the development also of new. The history of the arts of the eighteenth century, therefore, in France and England, has subject-matter sufficient to occupy and satisfy inquiry: Holland affords but little that is interesting, and Italy offers us still less.

The Dutch School.

At the same time, and in almost the same place also, arose another school, different in its nature from the Flemish, which is founded on general principles, or from that of Rubens based on magnificence derived from colour; one characterized by and depending upon the elaboration of only a single element in art—that of tone or light and shade. The founder of this subjective school was Rembrandt van Rhyn, the most attractive and original of painters. He was the son of Herman Gerritsz, a miller or maltster, and was born in his father's house, on the Weddesteeg, on the banks of the Rhine, at Leyden, July the 15th, 1607:[1] the now famous wooden mill of his father, long since removed, was on the water-side, opposite the house.

He is commonly called Rembrandt Gerritsz van Ryn, but his correct name is Rembrandt Hermanszoon van Rijn; his father's name being Herman, or Harmen, and Gerrit that of his grandfather. Rembrandt settled in Amsterdam about 1630, and was there married, in 1634, to a lady of some fortune—Saskia Uilenburg. This marriage took place on the 22nd of June, and Rembrandt declared himself on the occasion to be twenty-six years of age: they did not, however, live long together; he buried his wife on the 19th of June, 1642. The only surviving child of this marriage was a son, Titus,

[1] See Vosmaer, "Rembrandt Harmens Van Rijn," La Haye, 1863.

who had the reversion of his mother's property after his father's death, or in case of his father's second marriage—a contingency which took place after his bankruptcy in 1656, but it is not known when, nor is the lady's name known. After his insolvency, which was apparently brought about partly by hard times, and partly by Rembrandt's own extravagance in purchasing works of art, his affairs were managed by the commissioners of the "*Boedelkamer*" of Amsterdam.

On the 5th of November, 1665, these commissioners paid the son Titus van Rhyn, the sum of 6,952 florins, somewhat less than 600*l.* sterling, as his remaining share of the property inherited from his mother. After this period Rembrandt lived in great obscurity, though he still continued actively to pursue his art, even to the year of his death, 1669. He resided last on the Rozengracht (Rose-Canal); he had previously possessed a house of his own in the Joden-Breestraat (Jews'-Broadway), near the church of Sint-Antonie; it is called also the Antonij-Breestraat: this house[1] was given up to his son Titus in 1656, and it was sold for 11,218 florins.

His second wife may have been the "Peasant Girl of Ransdorp," noticed by Houbraken: there were two children by this marriage, whether sons or daughters is not known. Rembrandt died in his house on the Rozengracht, and was buried on the 8th of October, in the cemetery of the Westerkerk, 1669: his funeral was a simple one, as the registered cost of fees is 15 florins—25 shillings.[2]

Of all the schools of colouring that of Rembrandt is the most

[1] It is engraved in the works of Smith, and of Burnet, cited below.

[2] The entry in the "Book of Accounts" of this church was communicated by Dr. Scheltema, keeper of the archives of Amsterdam, to M. Villot, keeper of the pictures of the Louvre, and is so published in the Louvre catalogue,—"8 October, 1669. Rembrandt (van Rhyn), on the Roosgracht, 15 florins:" it is not published in the Doctor's discourse on Rembrandt. Whether the Van Rhyn is here an interpolation, as I suggested in my "Epochs of Painting," 1859, is immaterial, as the fact of the death and identity is authenticated by another document, the registry of the burial itself. In the work referred to, I have adopted the date assigned to Rembrandt's death, by Immerzeel—July 19th, 1664; but Dr. Scheltema has shown this to be the date of the burial of a *Rembrandt Van Ruynen*, registered that day in the cemetery of St. Antony's, at Amsterdam—Sint-Antonie-Kerkhof. The original entry of the register of burials of the West church, as discovered and published by Dr. Scheltema, is "*Deynsdach, 8 October, 1669. Rembrandt van Rijn, Schilder, op de Roosegraft, teghenover het Doolhof. Laet na 2 Kynders.*" That is,—Tuesday, 8th October, 1669, Rembrandt van Rhyn, painter, on the Rose-canal, opposite the Labyrinth. Leaves behind two children.—"Redevoering over het Leven en de Verdiensten van Rembrand van Rijn." By Dr. P. Scheltema, 8vo., Amsterdam, 1853, p. 86. Published also in French—"Rembrand, Discours sur va Vie et son Génie, avec un grand nombre de Documents Historiques," &c. Revu et annoté par W. Burger, Brussels, 1859.

recherché or studied, or, in other terms, the least obviously natural; yet it is perfectly natural. The variety of the effects of nature is probably infinite; but some appearances are so much more frequent and constant in certain localities than others, that habit with us induces us to consider them as the normal effects of nature, and to look upon any variety as something singular and strange. To our own observation it is evidently strange, or the conviction would not be impressed upon us; but this is obviously owing to the inexperience of our observation, and not in any way to the so-called freaks of nature—an idea itself due only to the infinitesimal experience of the individual man.

Though much originality of character may owe its origin to accident, it can only be appropriated and matured by judicious observation; and it is this power of observation, allowing for some partial influence of casualties, which constitutes the distinctive character of every painter. Many painters, doubtless, before Rembrandt, had witnessed effects exactly similar to those which stamped the distinctive character of his style; and yet how few, judging from their works, have been, even in a slight degree, impressed by them!

Rembrandt, like other great geniuses, owed little or nothing to his masters, beyond those general practical elements in which all are benefited by using the experiences of their predecessors. His masters are sufficiently obscure: after attending the Latin school at Leyden for a short time he was, by his own desire, placed with Jacob Isaacsz van Swanenburg, an ordinary painter, but of good family, and apparently a relative, with whom he remained three years. He worked also for a short time under Pieter Lastman at Amsterdam, and perhaps with Jacob Pinas at Haarlem. Of Van Swanenburg's career the chief fact known seems to be that he was the master of Rembrandt; but he is recorded to have studied some years in Italy, and was, though unknown to fame, no doubt one of the best painters of his time at Leyden: he married an Italian wife at Naples, returned home in 1617, and died in 1638. There is through the Swanenburgs—father and son—a professional relationship between Rubens and Rembrandt, for Jacob's father and instructor—Isaak, who was burgomaster of Leyden—was the master of Otho van Veen, with whom Rubens studied: Otho van Veen and Jacob van Swanenburg being fellow pupils under the same master, Isaak van Swanenburg. Pieter Lastman also studied in Italy and was there in 1604, and became both an imitator of Elzheimer and of Caravaggio.

Rembrandt then derived nothing of his style from his instructors. It is, however, true that his mind was particularly well schooled into the observation of those peculiar characteristics which dis-

tinguish his style, and this, too, at a time when impressions are, more than at all others, fixed upon the mind—in early youth. His father's mill was, doubtless, Rembrandt's school; the strong and solitary light, with its impenetrable obscurity around, the characteristic feature of many of Rembrandt's best works, is just such an effect as would be produced by the one ray admitted into the lofty chamber of a mill from the small window, its ventilator. And if you throw a few flowers, or even one only, on the floor of a chamber so lighted, immediately in the single ray of light, you will have the example in nature which will exemplify Rembrandt's principles, or rather practice of colouring, for scientific principles of colouring he had none, beyond the mere distinction of dark and light. In this respect, however, Rembrandt's works are a real contradiction of that theory which separates colour, in effect or pictorially considered, from light and shade, or, in technical terms, colouring from chiaroscuro. Colour in itself is light, and without shade would have but a very flat, monotonous effect in a picture. It is indeed only by means of shade that the real forms of objects are apparent, The beautiful effect of interiors is produced almost wholly by contrasts of light and shade; the greater part of the beauty of foliage arises from the same source, and these effects are the essential and principal qualities which constitute *colouring* as a department of painting, and it is the due appreciation of the influence of shade upon colours which distinguishes the good from the bad colourist. The mere selection of colours is comparatively of little importance: the offensive effect of a wrong juxtaposition of colours may be negatived by shadow, but no composition of colour, however correct, will have an agreeable or harmonious effect, if the picture be without its natural degree of shade according to the circumstances of the representation. If these positions were false, the painter, in representing an object, would have to paint it of the colour he knew it to be, without regard to its appearance; thus acting upon the theory of Queen Elizabeth, who is said to have insisted that, as there was no shade in the human face, hers should certainly not be painted with any such artificial adjunct—a theory, to speak paradoxically, which shows only the absence of theory, and is one of the indications of the infancy of art. The early Italian painters, although they painted the shadows of objects on the ground, seldom expressed shade in the face, or even in draperies. Rembrandt's style of colouring, being difficult of accomplishment and arising from accidental causes and local circumstances, is naturally one of slow attainment and the result of long experience, not of an individual, but of ages, yet it is not artificial, but

perfectly natural; it was, however, not more natural in the days of Rembrandt than in the earliest ages of the revival of art. Its comparatively slow discovery arises more from man's natural disposition to do what he sees others do, than from its own occasional and only local appearance. There are some men in whom the love of originality is paramount; and they will not do what has already been done, simply because it has been done. It is by such men that new styles of art are developed from the inexhaustible appearances and forms of nature, the more partial and less obvious effect being naturally more slowly developed in art than the more universal and more positive.

It can scarcely be considered surprising that certain striking effects have not been attained at an earlier stage in the progress: it is the same in art as in other things; many simple contrivances are of very recent discovery, and new ones daily attract our notice. The Spaniards could stand the egg on its end when Columbus showed them the way. So it is in art; every original genius finds many imitators, the new style becomes familiar and common, and because the imitators have little merit and less claim to it, they would detract from the *caposcuola* or first originator of the style. But to add to our store of information and entertainment, by the development of a new and hitherto wholly unexplored field of art, as true as beautiful, as Rembrandt did, is the highest merit of the artist, though he may be surpassed in practice by his imitators, which, however, as regards Rembrandt, is not yet the case.

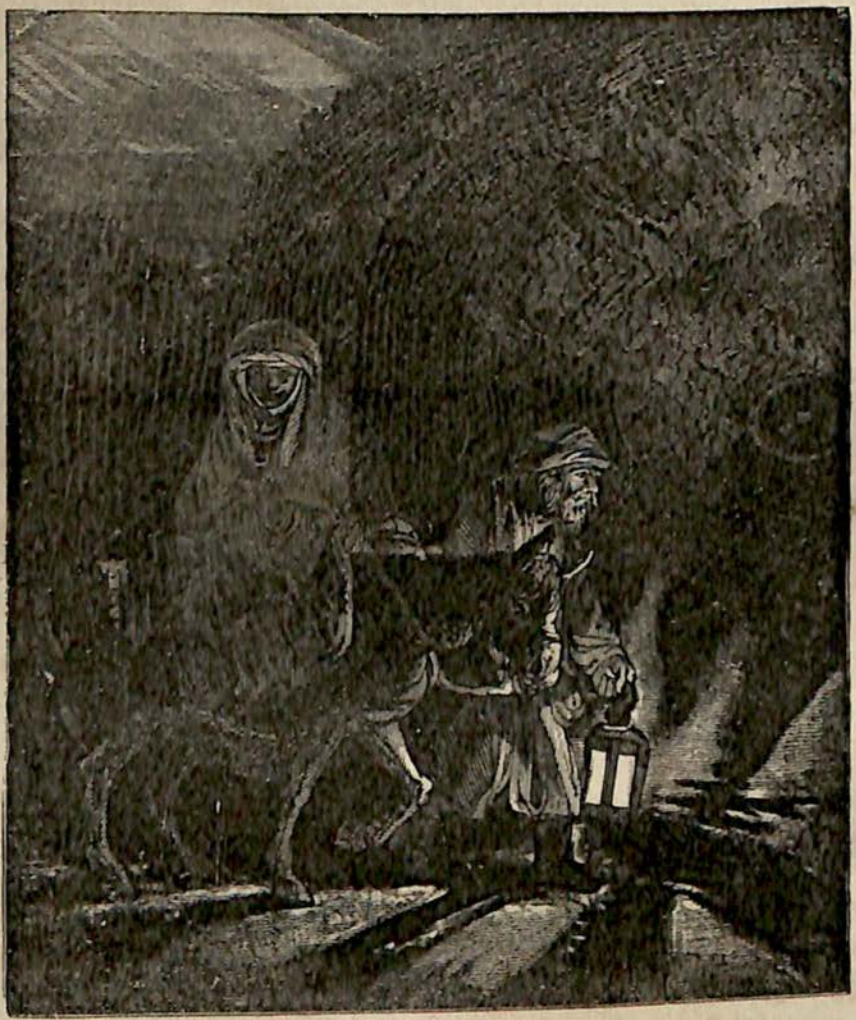
Were it not for the habit of imitation which absorbs the great mass of artists, or for that hero-worship which appears to be a part of man's nature, one would have expected to find some master mind among the Roman painters, who might have preceded Rembrandt in the development of that unity of effect, that concentration of light and shade and colour, with which he is identified. The Colosseum itself, a certain resort of the painters of Rome, affords in its numerous vaults many and constantly varying types of Rembrandt's pictures; it is only in the objects that they differ, the principles are the same. There is the bright solitary ray dispelling darkness, and illuminating the gloom around, in which it is finally absorbed. Such a scene requires but a figure, a cloak, a turban, or any object with colour in it, to become the exact type of a picture by Rembrandt. The ancient ruins, however, generally, in Rome and in other parts of Italy, afford exactly similar effects, and as complete pictures in the perfect unity of light and shade and colour. Many interiors also afford such effects, and particularly the warm and sombre interiors of the beautiful churches of Rome, where occasionally, in the early morning, one may see some dark pious monk

or vari-coloured mountain peasant in solitary devotion, illumined by an accidental ray of light, dividing the gloom of the lofty vault above, and thus becoming the centre of a picture of such unity and force, that the eye is involuntarily fixed upon him as a focus of light, the contrast raising the bright spot into a constellation, and converting into darkness the deep gloom around. The Roman painters, however, could not perceive these effects, or if they saw them, could not appreciate them. Some, absorbed in the veneration of Raphael, others, the devoted imitators of Michelangelo, could only see nature through the works of these masters, comprising in their belief all that is great and worthy in art, thus renouncing Nature for her imitator, and at once resigning birthright and fame. Michelangelo da Caravaggio and Salvator Rosa appear to have been the only painters at Rome who were much impressed with the power and beauty of light and shade as an independent element of effect, and these mastered only its coarser and more obvious appearances. Andrea Sacchi and Raphael himself were great masters of mere shade or shadow; but this is quite a distinct quality from the perfect unity and concentration of light and shade and colour, such as we often find it in the works of Rembrandt. The shrine of Raphael itself, long sacred to his followers and imitators, affords an admirable lesson on light and shade. Placed within the walls of the Pantheon, the vast area of which is illuminated solely by the small circular opening in the lofty dome above, it is surrounded by a subdued and sombre light, which, as if to harmonize with the feelings of the votary, enshrines the tomb of the "divine painter" in a veil of sanctity, as it were, to protect it from the unhallowed gaze of worldly indifference and idle curiosity.

Rembrandt's is the glory of having first embodied in art and perpetuated these rare and beautiful effects of nature. Tone and roundness of individual objects was fully understood and developed by Leonardo da Vinci, and in this respect both Da Vinci and Correggio were much superior to Rembrandt. The style of Rembrandt is one of effects and contrasts, not gradually developed or slowly elaborated, but, as it were, created instantaneously like the illumination of a flash of lightning, sudden, brilliant, and partial—an illuminated object in a dark space, his colour depending upon contrast, not on any positive degree of its own. This is a style which requires little instrumental skill, but great knowledge of, and prodigious command over, the materials of colouring. The tone and harmony of Correggio, on the other hand, are the result of patient elaboration and a perfect command of the tools or instruments of art, but may be attained with only a moderate knowledge of the laws and means of colouring. This distinction must be borne in mind; with Rembrandt light-and-shade was colour. This distinctive character, however,

was only gradually developed to its full force even in Rembrandt, though there are the elements of his luminous style in his very earliest works. Some of his first pictures are very much laboured, but the graceless form of his figures makes us regret rather than rejoice at the pains he took with these works, for the elaboration only makes their defects more apparent. The Woman taken in Adultery, in the National Gallery, is one of the best of his earlier performances on a small scale: it is signed, and dated—*Rembrandt f.* 1644, and is very carefully executed, but his luminous system of light and shade is fully developed in it. At a later period of his life, his whole attention was engrossed in the production of mere effect; and his pictures, though still greatly laboured, in another way—in piling and glazing masses of light upon a dark transparent ground—appear to have been executed with surprising rapidity and facility, especially his portraits, which in some instances in the lights are a raised mass of paint. The Portrait of a Woman, in the National Gallery, signed—*Rembrandt f.* 1666, is a fine example of his latest work. The roughness of his surfaces was occasionally objected to by his sitters or patrons, but he retorted that he was a painter, not a dyer; and when his visitors ventured upon too close an inspection of a picture, thus diminishing its effect, he exclaimed that the smell of paint was very unwholesome. His great power was portrait: his pictures of this class are, as a whole, immensely superior to his other works. The vulgarity of his design is less evident, the impropriety of costume almost wholly obviated, the transparent golden hue of his carnations also has only its full force in figures of the natural size, and it is to his one distinctive quality alone that he owes his reputation. He commanded fame through his consummate mastery of chiaroscuro, and his rich and brilliant colouring alone, independently of his forcible and effective composition, which is not only a skilful distribution of light and shade, but is highly dramatic and poetic in its motives and sentiment. His defective design and costume, therefore, when we consider the ordinary average degree of talent which falls to the lot of an individual, are light in the balance against such an array of excellence; and had he been as superior in these respects as in others, the name of Rembrandt might, in his art, as has been said of Napoleon in generalship, have cast a veil over the past glory of others, and almost rendered the hope of future fame impossible. "He was," says Fuseli,[1] "a genius of the first class in whatever relates not to form. In spite of the most portentous deformity, and without considering the spell of his chiaroscuro, such were his powers of nature, such the grandeur, pathos, or simplicity of his composition, from the most elevated or extensive

[1] Lecture II.



FLIGHT INTO EGYPT. (REMBRANDT.)

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arrangement to the meanest and most homely, that the best cultivated eye, the purest sensibility, and the most refined taste dwell on them equally enthralled. He possessed the full empire of light and shade, and of all the tints that float between them. None ever like Rembrandt knew how to improve an accident into a beauty, or to give importance to a trifle."

Rembrandt had a contempt for so-called propriety of costume and the cant about antique works of art and their proportions: though he could doubtless appreciate the genuine art of antiquity as well as any other, for he had in his own possession a group of the Laocoon, and some other ancient works; he had also a great love for Italian drawings. He used, however, to ridicule the whole science of connoisseurs, as well as all their talk about grace, sublimity, and grandeur. He used to say that he had an antique museum and academy of his own; his antiques, as he termed them, were old clothes, curious turbans, unique weapons, pieces of armour, or any antiquated piece of costume which he could procure in the magazines of Polish Jews; and it was with such articles as these that he dressed all his figures, ancient or modern, Christian, Jew, or Gentile. The sacredness of a subject never gave him the slightest trouble: he used the same attire for all ranks and persons, as it suited his whim or humour: Christ may be found teaching in the Temple, with a Turkish merchant on one side, and a Dutch peasant on the other; or a figure surrounded by a mob of Dutch boors and beggars in a barn is dignified with the impressive title of Christ healing the Sick. The Woman taken in Adultery, in the National Gallery, already mentioned, contrasts admirably the beauty of Rembrandt's light and shade and colour, and his grotesque taste in design. This picture is, however, a surprising work of art, and is considered by many as one of his masterpieces. It gave Hazlitt occasion to say, "When Annibal Carracci vowed to God that Titian and Correggio were the only true painters, he had not seen Rembrandt; if he had he would have added him to the list." This picture he characterizes as "prodigious in colouring, in light and shade, in pencilling, in solemn effect; but that is nearly all—

> Of outward show
> Elaborate, of inward less exact."

"The marble pavement," he observes, "of which the light is even dazzling; the figures of the two Rabbis to the right, radiant with crimson, green, and azure; the background, which seems like some rich oil-colour smeared over a ground of gold, and where the eye staggers on from one abyss of obscurity to another, place this picture in the first rank of Rembrandt's wonderful performances. If this extraordinary genius was the most literal and vulgar of draughts-

men, he was the most *ideal* of colourists."[1] Whether Rembrandt's colouring (and in his colouring must be comprehended his light and shade) can be correctly called *ideal* depends upon the value of the term: though it is a selection of what is comparatively rare and beautiful in nature, it is still an ordinary and necessary natural effect under certain accidental circumstances, and is probably so far from being an elevation or aggrandisement of such appearances in nature, that if his best works were tested by similar effects in reality, they would appear to be exactly what they are, the feeble efforts of the erring artist; but this is no detraction from Rembrandt's merit. In this picture, however, Rembrandt has departed from his usual unity of effect, and its deep yet transparent gloom is illumined by two distinct lights, that on the woman, which is the principal, and another on the high altar, which, though retiring perfectly to its proper place, is, by the judicious contrast of the impenetrable shade around it, made equally as luminous and effective as the brilliant light in the foreground. The great light, however, on the figure to the right hand of Christ, interferes with the principal group; it spreads the light too partially, is not easily accounted for, and acts so prejudicially on the figure of Christ himself, that to obviate the evil, real or imaginary, Rembrandt appears to have made him a head taller than nearly all the other figures, an artifice more in accordance with the prescriptive laws by which artists were controlled in the remote time of Sesostris than the well-matured age of the seventeenth century.

This picture and the Nativity of Christ, in the National Gallery, are equally effective. Though the light arises from the child in the latter, the principle of light and shade is the same in both—darkness made visible—they are both interiors, and it is only in interiors that Rembrandt's system of colouring has its due effect. The Descent from the Cross, in the same collection, exemplifies this; the partial light and great shade in that picture are clearly artificial in the open air. This treatment gives effect to the celestial rays, but Rembrandt has here virtually converted the open air into an interior, and has resorted to a miracle in the sky for his window, at the same time showing his own conviction that such effects are possible only in interiors. In composition this sketch is extremely beautiful, and it is one of the best of Rembrandt's works in this respect. There is a landscape also by Rembrandt in the National Gallery (No. 72), and in this picture likewise the distinctive characteristic of his style, strong contrast of light and shade, is equally conspicuous: it is here expressed by a thick cluster of trees, in shadow, against the lightest part of the sky. The whole composi-

[1] "Criticisms on Art," vol. i., p. 14.

tion is evidently chosen to illustrate in a new sphere his favourite contrasts of light and shade, which on nearly all occasions, and most especially in his compositions, are obviously the sole end or goal sought to be attained; in this landscape the figures of Tobias and the Angel merely serve to give a title to the picture. Rembrandt's choice of light falls with extraordinary effect upon single figures, of which the National Gallery affords some excellent examples, as the Woman Bathing, or Bathsheba in the Bath, the Jew Merchant, and the Jew Rabbi. The first mentioned is free from that obscurity which envelops many of Rembrandt's most effective pieces; it is signed and dated *Rembrandt f.* 1654. Nothing is here concealed or disguised, and sacrificed to the one ruling idea of light; all objects are fully and solidly painted, the very shadows are well defined and modelled, and the whole is mellow and lustrous. There is just such a work as this in quality of light and shade and colour, though on a much larger scale, in the museum at the Hague. This is the large and admirable picture of a celebrated professor of anatomy, Tulp, lecturing on the structure of the human frame to several professors and students around him, demonstrating his subject by referring to a dead body laid out before him: the naked corpse, of the natural size, is foreshortened, and the whole is distinctly and powerfully painted and beautifully lighted: a true masterpiece, in which nothing is slurred over, but all faithfully elaborated. Sir Joshua Reynolds was struck with this picture, and thus describes it in his "Journey to Flanders and Holland:"—"The professor is dissecting a corpse which lies on the table. To avoid making it an object disagreeable to look at, the figure is but just cut at the wrist. There are seven other portraits, coloured like nature itself, fresh and highly finished. One of the figures behind has a paper in his hand, on which are written the names of the rest. Rembrandt has also added his own name, with the date 1632. The dead body is perfectly well drawn (a little foreshortened), and seems to have been just washed. Nothing can be more truly the colour of dead flesh. The legs and feet, which are nearest the eye, are in shadow: the principal light, which is on the body, is by that means preserved of a compact form. All these figures are dressed in black."

This picture was in the Surgeons' Hall at Amsterdam in Sir Joshua's time, and was purchased of the corporation by the Dutch government so lately as 1828, for the comparatively large sum of 32,000 florins. It was painted two years after Rembrandt settled in Amsterdam, in his twenty-sixth year; and the majority of his more luminous works, portraits, and others, were most probably painted before he was so much absorbed by his reputed love of money with which he is stigmatized by Houbraken—and accordingly before he gave himself up chiefly to the traffic in his etchings, which he found

to be much more profitable than painting. The dates, however, on his etchings, ranging from 1628 to 1661,[1] show that his devotion to this art extended pretty well over his whole artistic career: the dates on his pictures range only from 1627, but they extend to 1667, and even 1669.[2]

Rembrandt's peculiar style is perhaps more strikingly developed in his etchings than in his pictures, notwithstanding the absence of colour in the etchings, for, owing to their low tone and the harmonious softness of his execution, colour is not necessary. And, indeed, when colour is introduced into such works, it requires to be so much subdued, that it is reduced to simple varieties of light and shade, or, when this is not the case, the true harmony of the picture must be defective.

The actual tint introduced into a picture is frequently immaterial, provided it has the exact degree of light requisite, so as not to disturb the harmony of light and shade. Any bright colours or light tints might be introduced indifferently in the highest lights of a picture without changing its effect; but immediately a deep colour, though with an equal degree of light, whether cold or warm, is substituted for a bright light colour, the character of the picture becomes changed, especially if it be at all distinguished for a unity of light and shade; and this is because different colours or colours in different degrees of intensity, or rather the substances which constitute them, have various absorbing and reflective powers. Tone in colours, therefore, depends more upon the reflective and absorptive power of their nature than upon the tints or colours themselves, from which it is evident that in the composition of a picture, even though with reference to its colour, the first and most essential operation is the laying down and distributing the light and shade, applying each colour in such place as where the degree of shade is in strict agreement with the reflective power of the colour or tint in question. Such an effect may of course be accomplished by glazing down to the required degree of tone, by which process any false colour may be corrected and reduced to harmony, for then the colour assumes another tint, and is virtually changed. All colours depend upon the degree of light to which they are exposed; *to represent, therefore, a colour in shade, the very quality of which owes its existence to the full light which falls upon it, is a violation of nature and of truth.* All colours depend upon the power of their substances

[1] Bartsch, "Peintre Graveur."

[2] Kugler, "Handbuch der Kunstgeschichte," Ed. Lübke, 1861. At p. 468, vol. ii., is described a signed picture at Pommersfelden with the early date. See also Rathgeber, "Annalen der Niederländischen Malerei," &c., 1839; Bürger, "Musées de la Hollande," 1860, notices the latest date.

FROM AN ETCHING BY REMBRANDT.

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to absorb and reflect light; in every ray of white light there are the following primary colours, red, yellow, and blue, which with their intermediate and extreme tints constitute what is called the solar spectrum. Different rays are absorbed by different substances; in opaque white substances none are absorbed; and in black substances all are absorbed. In particular colours what is absorbed is complementary to what is reflected: thus a blue substance has absorbed red and yellow, or orange, which is complementary to blue; a yellow substance has absorbed red and blue, or purple, which is complementary to yellow; and a red substance has absorbed blue and yellow, or green, which is complementary to red.[1] *As, therefore, colour itself depends wholly upon light, it must be evident that light and shade and colouring cannot be separated in painting;* also that the colouring of every picture must be regulated by the distribution or arrangement of its light and shade; that colour can be positive only in positive light; and that white itself cannot be white except in full light.

Rembrandt, though he cannot have been acquainted with the laws of light and colour theoretically, appears still to have had a thorough perception of their properties, owing partly perhaps to organization, but certainly much to study and observation. And it can only be because these principles are more than ordinarily well illustrated and developed in his prints and pictures, that we find them so attractive and pleasing. Shade is always more pleasing to the eye than light; but it is only by means of the light that the shade becomes perceptible and appreciated by the eye. It is one of the greatest faults in art to paint a picture without repose, to spread a uniform light, or to bestow equal diligence upon every part of a picture. In nature the eye dwells upon one spot at a time, to which it is attracted by some prominent feature: this feature becomes the centre of a natural picture; when the eye moves, it goes to some other object of sufficient prominence to attract it, which becomes the centre or point of sight of another natural picture. That such is particularly the case with interiors must be evident even to the most superficial observers; every interior, by some accidental arrangement or other, presents a few obvious views or effects by which the attention of the eye is arrested, and which thus become the centres or points of sight of so many pictures; the eye will not naturally rest upon any other points, and requires an effort of the mind or an extraneous influence to direct it upon them; they are, therefore, clearly not so well developed or so prominent as the other parts, and these other parts accordingly

[1] See Dr. Brewster's Analysis of Light, in his "Treatise on Optics."

acquire their importance by the retirement of the rest. *It is then an essential quality in art that every picture must have not only its linear point of sight, but its focus of light and centre of attraction;* and if it has not this it wants unity; the effect of one part is injured by another, the eye wanders over the picture in search of a central or principal object in vain, conveys no exact intelligence to the mind, and turns away from the picture to some other fixed point of interest to which it is impelled by the mind's natural operations. The artist, therefore, who neglects these essential principles of pictorial art is his own judge, and has brought about his own condemnation. Many otherwise elaborate and comprehensive pictures, owing to the want of this centre of attraction and unity of effect, have, to the astonishment of the artist, failed to produce any effect beyond eliciting the extravagant praise of certain accessory parts, as a crown, a footstool, a chalice, or a piece of armour. But his own neglect or want of knowledge of this great principle of art has actually led him to break up his composition into so many distinct pictures, of which these accessories have, by their injudicious prominence, been made the centres of attraction, the whole being cut up into a certain number of equally prominent parts, and the picture is viewed and judged according to its merits. Rembrandt, however, is not an example of the exact development of this principle, but rather of the abuse of it, because in many occasions the *unity* itself is his picture, represented in various forms. With Rembrandt a means became an end, for he made use of natural objects as a means of picturing light and shade, whereas the legitimate application of light and shade is to use it as a means of picturing natural objects. But of course when a picture is a single object, such a defect becomes so much diminished that it is only on rare occasions that it can have any detrimental effect at all, and it could scarcely be excessive on any occasion if the objects of the picture were correctly and individually modelled.

In the portrait of the Jew Merchant, in the National Gallery, on which I have been unable to discover a signature, we have this principle so often illustrated in the works of Rembrandt: *the picture is an effect of light, the object is but the means of showing the light*, which comes suddenly and forcibly upon the head, giving it prominence, and then passes down the figure in a much expanded surface, until it is gradually lost: the colours are subdued and harmonious, and all of a tertiary degree. The distribution of light is very skilful; the head, though the farthest object from the spectator, is still the principal and most conspicuous; yet, by spreading the light over the lower parts of the figure, Rembrandt has kept it perfectly in its place; the concentration of light on the head being balanced and

prevented from appearing like a spot, by the broad base of light below: and though this is fully as strong as that on the face, the various parts act reciprocally in subduing one another, and allow the head to retain its full importance.

Rembrandt is said to have arranged the light in his painting-room expressly to produce the effect we have in this and many other portraits; and the universal admiration which succeeding generations have bestowed upon most of these pictures shows that Rembrandt's taste was not the mere whim of the individual. The eye rests with delight upon effects which contrast with its ordinary experience, especially when such effects are calculated to give it repose: harmony and unity of light and shade are as agreeable to the eye as melody to the ear, and doubtless the same principles will account for the pleasure we derive from each.

Sir Joshua Reynolds certainly does injustice to Rembrandt when he says that his style is "equally distant from the demands of nature and the purposes of art." It has been the endeavour of these remarks to show that Rembrandt's style of light and shade is both eminently consistent with nature and fully adequate to high purposes of art. "Absolute unity," says Sir Joshua, "that is, a large work, consisting of one group or mass of light only, would be as defective as an heroic poem without episode, or any collateral incidents to recreate the mind with that variety which it always requires." This is not exactly the character of unity of light, but isolation of light; a single light might be spread over a large composition, illuminate the whole distinctly and beautifully, preserve a centre of light and vision, and yet not have the slightest character of a spot, or be by any fixed boundary separated from that part of the picture which is in shade: if the light is separated from the shade, there is no unity; if it is not separated, there can be no spot. Though Rembrandt, as already observed, sometimes carried his principle to an extreme in practice, and occasionally applied it where it was not applicable, when it became manner, he has seldom produced what can be called a spot, or, in other words, has rarely painted a picture in which there is not a complete unity of light and shade. Sir Joshua continues, "Rembrandt's manner is absolute unity; he often has but one group, and exhibits little more than one spot of light in the midst of a large quantity of shadow; if he has a second mass, that second bears no proportion to the principal. Poussin, on the contrary, has scarce any principal mass of light at all, and his figures are often too much dispersed, without sufficient attention to place them in groups.

"The conduct of these two painters is entirely the reverse of what might be expected from their general style and character, the works of Poussin being as much distinguished for simplicity as

those of Rembrandt for combination. Even this conduct of Poussin might proceed from too great an affection to simplicity, of *another kind*, too great a desire to avoid that ostentation of art, with regard to light and shadow, on which Rembrandt so much wished to draw the attention; however, each of them run into contrary extremes, and it is difficult to determine which is the most reprehensible, both being equally distant from the demands of nature and the purposes of art."[1]

Rembrandt's works are, like the works of many other painters, so far peculiar, that a sprinkling of them among works of a different character in a collection is as much as can be desired; many of them together, by reason of the uniformity of the principles upon which they are produced, become disagreeable to the eye, and fatiguing to the mind. Sir Joshua Reynolds complained of this circumstance when viewing the Düsseldorf Gallery (now at Munich); he found both too many Rembrandts and too many Vanderwerffs[2] together, which, by their equally individual character, were equally tiring. He says, "Here are too many Rembrandts brought together; his peculiarity does not come amiss, when mixed with the performances of other artists of more regular manners: the variety then may contribute to relieve the mind

[1] Discourse VIII.

[2] Unity of light and shade has been attempted also by ADRIAN VANDERWERFF, born at Kralingerambacht, January 21st, 1651, and distinguished for the extraordinary finish of his figures, but as in his pictures it is not combined with the consistent gradation and degree of colour, he has failed in producing the desired effect, though probably the light and shade in some of his works would appear perfect in a good engraving, as for example—the "Ecce Homo," painted in 1698; "Abraham and Sarah," 1699; and the "Magdalen," 1707; in the Munich Gallery. Yet the works of Vanderwerff have another defect which interferes with the unity of light and shade; they are too uniformly modelled and elaborated, the most prominent and the most unimportant objects being equally defined. This gives a hard flatness to his pictures, which nevertheless, when considered with reference to the light and shade alone, are very far from being flat. Vanderwerff was fond of classical subjects, and, what is very unusual with the Dutch painters of the seventeenth century, preferred painting the nude to the draped figure when the subject permitted; and his peculiar execution makes these nude figures look more like carved ivories than paintings. A whole cabinet is still devoted to the works of this painter in the Pinacothek at Munich; there were formerly more; the subjects of the pictures selected are chiefly religious. Vanderwerff married in 1687, was ennobled by the Elector Palatine, John William, in 1703, and died at Rotterdam, November 12th, 1722.[a] Vanderwerff was a knight, and in the Louvre is a picture of Antiochus and Stratonice, signed—*Chr V^r Werff. fec. An.* 1721: others are signed *Chev^r V^r Werff*, &c., his title taking the place of his Christian name.

[a] These facts are inscribed on the back of his portrait in the Museum at Amsterdam. See "Notice des Tableaux du Musée d'Amsterdam," &c., 1858.

fatigued with regularity. The same may be said of the Vanderwerffs: they also are too numerous. These pictures, however, tire the spectator for reasons totally opposite to each other; Rembrandt's have too much salt, and the Vanderwerffs too much water, on neither of which we can live."[1]

There are, however, several pictures by Rembrandt which have much more than merely his characteristic concentration of light. Sir Joshua himself has spoken of some of his works as exhibiting the highest degree of excellence in colour, and he has compared the colouring of others with Titian, as the picture of Professor Deeman with the dead body in the Surgeons' Hall at Amsterdam, his Susannah, and the portrait of a young man with a black cap and feathers, at the Hague; and his own portrait, then in the collection of M. Danoot, a banker at Brussels, now at Lansdowne House.

Of the first he says, "Professor Deeman is standing by a dead body, which is so much foreshortened, that the hands and the feet almost touch each other; the dead man lies on his back with his feet towards the spectator. There is something sublime in the character of the head, which reminds one of Michelangelo: the whole is finely painted, the colouring much like Titian."[2]

The etchings of Rembrandt have been alluded to as being in some respects better illustrations of the unity of light and shade than even many of the pictures. Of these, one of the most remarkable is the so-called "Hundred Guilders," a composition of Christ healing the Sick, which acquired its name of the Hundred Guilders because Rembrandt refused to sell it for less—about eight guineas. A good impression of it is now worth from fifty to sixty guineas. The original plate was purchased by Alderman Boydell, and destroyed after a few impressions were taken from it, and good impressions are accordingly scarce; there is an indifferent copy of it by Worlidge. Rembrandt has distributed a larger body of light in this work than is usual with him, but it is unfinished: Christ is standing on an elevated spot in the centre of the composition, which contains about forty figures in whole or part; they are equally distributed on either side—one extremity, and Christ, being in full light, a sort of barn light, while the other is gradually subdued into half-shadow—and Rembrandt has added considerable charm to the effect by making the light come from the shaded side. The attitudes of many of the figures are remarkably expressive, and some are finely foreshortened, but all the men are Dutch Jews. Rembrandt's greatest works are still in Holland, and though the picture of Professor Tulp is equal to any that he ever painted, the large portrait-piece of the "Amster-

[1] "Journey to Flanders and Holland."

[2] Ibid. This picture is now in England.

dam Musketeers," or the armed burgesses or national-guard of Amsterdam, known as La Garde de Nuit, formerly in the town-house, but now in the Museum at Amsterdam, is one of the most celebrated of his works; it was painted in 1642. Reynolds, however, did not concur in the common opinion on this work. He says, speaking of a similar picture by Vander Helst, "Of this picture I had before heard great commendations, but it as far exceeded my expectation as that of Rembrandt fell below it. So far indeed am I from thinking that this last picture deserves its great reputation, that it was with difficulty I could persuade myself that it was painted by Rembrandt; it seemed to me to have more of the yellow manner of Boll. The name of Rembrandt, however, is certainly upon it, with the date 1642. It appears to have been much damaged; but what remains seems to be painted in a poor manner."

These two pictures, which hang opposite to each other in the same apartment in the Museum of Amsterdam, well illustrate the effects of the unity and the uniform dispersion of light. The work of Rembrandt is but one picture, that of Vander Helst might be a hundred: every object in it is in the same relative position to the eye; the work is therefore entirely wanting in unity, and can be examined only in detail, and successively as to its parts. In the so-called "Night-Watch," however, Rembrandt has allowed his peculiar treatment to descend into manner; there is the unity of light and colour without the relative perspicuity of the light with the relation to the darkness: the light itself is but darkness of a less degree. But the picture has doubtless suffered by time and inattention. The subject does not represent a night-scene, the night effect is purely owing to the darkening of the picture, which represents an interior with a company of the Burgher-Guard of Amsterdam, apparently just returned from, or perhaps starting for a shooting-match; and a thoughtless member of the company has created some alarm by discharging his piece in the hall; this incident seems to have led to the picture being called a "Torch-light."[1] In

[1] A beautiful small old copy of this work was bequeathed to the National Gallery in 1857, and on the back of the picture is pasted a list of persons represented, with their names in full, said to be written by the hand of Van Coppenol, the writing-master, and friend of Rembrandt. The officers are:—Frans Banning Cock, captain; Willem van Ruijtenburg, lieutenant; Jan Visscher, ensign; Rombout Kempen and Reynier Engel, sergeants; and Jan van Kampoort, drummer. Some have supposed this copy to be by the hand of Gerard Dou; but as the picture was painted in 1642, the copy must have been made a year or two later at the earliest, and Gerard Dou was, one would suppose, then a painter of too much standing to have devoted so much time and labour over a copy; he must have been between thirty and forty when this copy was painted, and some of the parts, especially the hands, are quite unworthy of Gerard Dou; the colouring is more in the taste of Bol, or De Gelder.

an upper chamber of the same museum there is a still more masterly picture by Rembrandt—the Staalmeesters: it represents the council or aldermen of one of the guilds of Amsterdam, and consists of five figures seated at a table in consultation. This picture is considered by some as Rembrandt's masterpiece: when new, although it is painted with his characteristic boldness, it may have had an almost illusive effect of reality, so perfect are the gradations of light and shade.

Many stories are told about Rembrandt's avarice, and other peculiarities attributed to him, through the scandalous or unscrupulous gossip of his first biographer Houbraken. He is unfortunately one of the many artists, modern as well as old, who have suffered from the utter want of charity or discretion in their biographers. There appears to be no foundation for the stories of his avarice, the facts show that he was rather a spendthrift. The parsimony of his household, if there were any, seems to have been due to his wife Saskia Uilenburg, for after her death in 1642, he seems to have gradually wasted his property through his mania for collecting works of art: if he loved making money it was apparently for its uses, and not in the spirit of a miser, for the mere insane love of possessing it. In 1642, after his first wife's death, he was worth 40,750 florins; while five-and-twenty years afterwards he was still in the hands of the Insolvency Commissioners. The beautiful youthful portrait of him, recently acquired for the National collection, signed and dated 1640, is so far from exhibiting anything mean either in character or costume, that it shows a man well dressed, with a countenance of the very highest intelligence, and a good manly expression: and it at the same time displays the painter's consummate mastery of colour and light and shade, while the modelling of the features is equally perfect. The older portrait in the Gallery, purchased from the Pepper-harrow collection in 1851, still has palpable traces of the younger man in it, though it shows the wear and tear of some quarter of a century of toil and trouble, both in the artist and in his art. Rembrandt's pictures amount to upwards of six hundred, and his etchings to nearly four hundred, and considering the elaborate nature of a vast number of them, it is a result showing an industry worthy of the ability brought to its application.

The most celebrated of Rembrandt's scholars were Gerard Dou, Vanden Eeckhout, Bol, Flinck, Philip de Koninck, Van Hoogstraten, and Jan Victor. GERARD DOW, or rather GERRIT DOU, was born at Leyden in 1613 according to Orlers;[1] his father was a glazier, and Gerard was originally intended for a glass painter, but is said to

[1] M. Villot has erroneously assumed 1598 to be Gerard's natal year, from the signature of the picture of the *Femme Hydropique*, in the Louvre, which he assumed to be inscribed—1663, G. DOV. OVT 65 JAER; that is, G. Dou, aged 65 years;

have entered the school of Rembrandt in 1628, and remained with him three years. Dou is not more remarkable for his excellence, than for the diversity of his taste from that of his great master: he attained to wonderful mastery in delicacy of execution, and was at the same time correct and vigorous. Houbraken relates that an amateur of the name of Spiering used to pay Dou an income of a thousand florins a year for the simple privilege of having the first offer of his pictures. He died at Leyden, and was buried in the church of St. Peter there, on the 9th of February, 1675. Smith's *Catalogue Raisonné* describes upwards of two hundred pictures attributed to this painter; a sufficiently large number, considering their elaboration, and Dou's slow method of painting. His own portrait, with a pipe in his hand, in the National collection, is a fine specimen of his delicacy, and apparent freedom of touch. Gerard Dou was the master of three other prodigies of execution—Mieris, Metsu, and Schalcken. PIETER VAN SLINGELAND, of Leyden (1640-91), was also a scholar of Dou, of considerable reputation likewise; he was very commonly employed in inserting figures into the pictures of landscape-painters. A Kitchen, in the Amsterdam Museum, is signed *P. V. Slingeland, Fecit.*

GERBRAND VANDEN EECKHOUT, of Amsterdam (1621-74), acquired entirely Rembrandt's tone of colour, and approached the nearest to his peculiar treatment of light and shade, in small figure-pieces: he painted many religious pictures exactly in his style, such as the "Woman taken in Adultery," at Amsterdam.

FERDINAND BOL, of Dort (1611-81), and GOVERT FLINCK, of Cleves (1615-60), were Rembrandt's rivals in portraiture, but always remained very inferior to their master. Bol's portraits are too often obtrusively yellow. He signed his pictures *Bol* and *Bol fecit*, the B being composed of an F and a B in one. Flinck adhered to the forcible style of Rembrandt, until Italian art came into fashion again, and he had become acquainted with the works of Rubens, when he changed his style and executed some admirable subject-pieces; but his chief fame is in portraits, in which he has had few superiors. There is a fine bust of a man in black, some Dutch preacher perhaps, in the Dresden Gallery, by Flinck; and the Museum of Amsterdam possesses two of his masterpieces,—"A Meeting of a Company of the Civic Guard of Amsterdam, under their Captain Huidecoper, after the Peace of Münster, in 1648," a large picture, signed *Flinck f.* 1648; the painter himself being

but the age may refer to the woman, or the dates may have been 1668 and 55; such injuries to figures are common. The V in Dou's signature here is simply the capital U, as seen in the next word Out; the painter's name is therefore not Dov, as some recent writers have it, but Dou. His father's name was Douwe Janszoon, and his parents were married in 1609.

one of the company: the other, "Isaac blessing Jacob," is a picture painted in competition with Bol and Vanden Eeckhout. Flinck died in Amsterdam, where he was settled; he had been made a burgess of that city, January 24th, 1652. Bol also died, rich, at Amsterdam, where he was admitted a burgess the same day and year as Flinck.[1]

PHILIP DE KONINCK (1619-89), of Amsterdam, is renowned only for his landscapes; but some of these represent very extensive scenes, and are very noble pictures; two examples were exhibited at Manchester in 1857, one belonging to Mr. C. P. Grenfell; the other the property of the Earl of Derby.

SAMUEL VAN HOOGSTRATEN (1627-78), of Dort, painted in various styles—genre, architecture, landscape. He was the master of Arnold Houbraken, and is supposed to have been the source of the misstatements published by his scholar in 1718 concerning Rembrandt. "A Young Lady with a Dog, under a Portico," by Hoogstraten, in the Gallery at the Hague, is remarkable both for its Dutch detail, and its Dutch taste; colouring and lighting are both forcible. An "Old Jew at a Window," in the Vienna Gallery, signed with his monogram composed of S. v. H., and dated 1653, is a capital picture. Of JAN VICTOR, or FICTOOR? (1600-70), little is known; there were two other painters of this name who must not be confounded with the scholar of Rembrandt—JACOMO VICTOR, who painted birds, &c., and VICTOR WOLFVOET, a scholar of Rubens.[2] The Museum of Amsterdam possesses a "Joseph in Prison interpreting the Dreams," signed *Johanes Victors, fc.* 1648. A "Young Girl," in the Louvre, is signed *Jan Fictoor f.* 1640; and a picture at Berlin is signed Jan Victoor, fc. 1645, (No. 826a).

The principal contemporaries of Rembrandt were—Miereveld, Hals, and Vander Helst, already noticed.

MICHIEL MIEREVELD, of Delft (1567-1641), a precocious and laborious painter, is distinguished for the vast number of his portraits, which Houbraken computes at about 5,000. He was invited by Charles I. to this country in 1625, but kept away for fear of the plague, which was then said to be in England. Miereveld's heads are well drawn and elaborately finished, but some of them are very thinly coloured, and he seldom painted much more than the head. The Museum of Amsterdam possesses a fine portrait of the Prince Maurice of Nassau, and several other works, by Miereveld. He had two sons, PIETER and JAN MICHIELSZ, who were good portrait-painters: they both died young.

JOHANNES VAN RAVESTEIN, of the Hague (1572-1657), was likewise an excellent portrait-painter of this period.

[1] Scheltema, "Rembrand," &c., p. 69; French translation of Bürger, p. 53.
[2] See Bürger, "Musées de la Hollande," vol. ii.

FRANS HALS (1584–1666), born at Mechlin, was the pupil of Van Mander, the Flemish Vasari, and was, after Rubens and Vandyck, the greatest of the Flemish portrait-painters; his heads are executed in a bold and free manner, but are deficient in variety of half-tints. This is the painter, of whom Houbraken tells the story, that Vandyck sat to at Haarlem, as a stranger, on his road to England; and when the sitting was over, remarked, that it seemed very easy to paint, and accordingly asked Hals to sit to him, and let him try. The good-humoured painter let his strange sitter have his whim; and when asked to look at the performance, struck with astonishment, exclaimed—"You must be Vandyck! No other man could paint such a head." The Museum of Amsterdam possesses the half-lengths of Hals and his wife, when young, formerly in the collection of Six van Hillegom; it was purchased at Amsterdam for 600 florins, in 1852—50*l*.[1] Hals was given to drinking, and led a low, wretched life at Haarlem, where he died in poverty. Of several children, a son, Frans, acquired some skill in portrait-painting, after the style of his father. Hals was the master of Brauwer, whom he has the credit of having greatly ill-used. He signed with a monogram composed of an F and H in one.

BARTHOLOMEUS VANDERHELST, of Haarlem (about 1613-70), another of the principal portrait-painters of his time, was as great in reputation as Rembrandt, though he painted in an essentially opposite style, somewhat hard in manner; but he drew perfectly and coloured richly. In the execution of the accessories of his pictures, he was almost unrivalled in the large scale in which he painted; his masterpiece—the Civic Banquet, held June, 1648, to celebrate the Peace of Münster, now hanging opposite Rembrandt's "Night-watch," in the Amsterdam Museum, has been already mentioned. Sir Joshua Reynolds' eulogy of this picture is extraordinary; he says: "This is perhaps the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen!" It contains thirty-five elaborate life-size portraits of members of the civic guard of Amsterdam, and must have been completed a few months after the event it commemorates: it is signed *Bartholomeus Vander Helst, fecit A°* 1648. There is a large print of it by J. W. Kaiser. The circumstances of Vander Helst's life are very little known: he died at Amsterdam, but neither the date of his birth nor death has been yet ascertained.

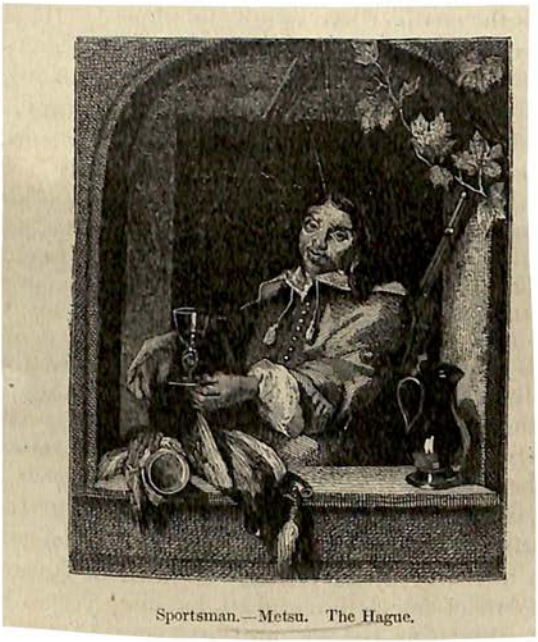
AART, or ARNOLD DE GELDER, of Dort (born 1645, living 1715), was a scholar of Rembrandt, and was a thorough imitator of Rembrandt's earlier manner: he dressed his figures in the same fashion. He certainly does duty for Rembrandt in many collec-

[1] "Notice des Tableaux du Musée d'Amsterdam," 1858.

tions; his works, notwithstanding his long life, are scarce in public galleries: the Dresden Gallery has two good specimens, one an "Ecce Homo," a fine sketch, is signed *A. D. Gelder*, 1671. There is also one in the Eszterhazy collection. The Museum of Amsterdam has a portrait of Peter the Great, by De Gelder. Houbraken notices as his last works a series of twenty-two pictures, illustrating Christ's Passion, of which he had painted twenty in 1715; he was then a jolly old bachelor, says Houbraken, delighting in his life of celibacy. He is said to have died suddenly in his chair at Amsterdam in 1727, aged eighty-two.

CHAPTER XXXI.

THE DUTCH AND FLEMISH GENRE AND LANDSCAPE PAINTERS, AND THEIR IMITATORS. IMITATION TO ILLUSION THE ESTABLISHED PRINCIPLE OF PAINTING. PICTURES NOW AGREEABLE ARTICLES OF FURNITURE.



Sportsman.—Metsu. The Hague.

In Holland painting was as active at the commencement of the seventeenth century as in Flanders and Brabant, but it was marked by a distinct development. This was the great age for *Genre* painters, a class of artists for which Holland is so distinguished, that *Genre* and the *Dutch Style* may be considered synonymous terms.

The Flemish school, conspicuous for its extensive and magnificent works, almost rivalled the splendour of the Italian *machinists* in their great frescoes, executed at the same period. The chief features of these Flemish works are their extent and gaudy magnificence, yet in subject they are generally historic or of a still more exalted character. The works of their Dutch contemporaries, on the other hand, were remarkable for scrupulous fidelity of imitation, and the closest familiarity of subject. Painting was no longer a handmaid to Religion; the Reformation had deprived it of all ecclesiastical patronage in Holland as in England; and it accordingly developed a new nature among the Dutch also: the ethic and historic provinces were deserted for views by land and water, family portraits, and scenes of practical life. The characteristic Dutch school dates its origin from this period; and it may perhaps not unjustly be termed technically the illusive or the microscopic school; minute exactness of imitation being its principal element. Every branch of art—still-life, genre, landscape, portrait—all are alike conspicuous for the most scrupulous imitation, even to the careful elaboration of the texture of substances.

Viewing, therefore, this school æsthetically, Illusion may be said to be its characteristic element; though of course, practically, such an end could be only occasionally attained, and that chiefly in minute or inanimate objects, which the human eye in its daily experience, from their familiarity, looks at but superficially: illusion is, however, attainable in such objects.

But this category does not comprise all the Dutch painters of this period: many had no other object than effective *representations* of every-day life, in which style the individual objects may be sufficiently indicated without having recourse to actual *imitation* of the objects, but merely representations of their effects in general combination with all the other parts forming one whole.

The excellence of the Dutch in this their characteristic art, can be seen only to proper advantage in the Museums of Amsterdam and the Hague: all other collections, not excepting that of Dresden, give an inadequate idea of the wonderful skill the Dutch painters have attained to in their chosen province of art. Of course the Lowland painters who adopted this class of art were not exclusively Dutch; the Flemings among them, however, are the exceptions; they are commonly Dutch.

One of the earliest of the Dutch *genre* painters was old Pieter Brueghel, said to be a native of the village so called near Breda, but settled at Brussels: he was the father of the younger Pieter and Jan Brueghel. He was admitted a master of the Antwerp Corporation of St. Luke in 1551; married at Brussels in 1563, and died there in 1569, aged about forty apparently, from the dates of the

incidents recorded above. Old Brueghel painted small landscapes with soldiers and banditti; and boorish merry-makings. A very wonderful picture by him of the Slaughter of the Innocents, is at Hampton Court. It is a Dutch village in the snow, with heavily-clad Dutch boors killing little children—a real curiosity of painting.

PIETER BRUEGHEL the younger is commonly called HELL BRUEGHEL, from his delight in painting fantastic devices representing the horrors of hell—imps and devils, and other infernal monsters, something after the manner of Jerome Bosch, but a refinement on that old elaborator of foolish conceits, and painter of monstrosities. He was born at Brussels about 1564, studied under Giles van Coninxloo, and was admitted a master of the Antwerp Guild in 1585; married in 1588; received the celebrated Frans Snyders as a pupil in 1593; and died at Antwerp in 1637-8. His is one of the few portraits etched by Vandyck. His son Pieter, the third of the name, was admitted into the Antwerp Guild in 1608.

JAN, called VELVET BRUEGHEL, from his delight in a suit of that material, was born at Brussels in 1568, married and settled at Antwerp, entered the Painters' Guild as master in 1797, and served as Dean of that Corporation in 1602. He painted, at first, fruit and flowers with great delicacy; but after a visit to Italy devoted himself chiefly to landscapes and river scenes, with small figures, painted sometimes by himself, sometimes by others. Rubens occasionally inserted figures for him, as did Johann Rottenhammer also, and the elder Van Balen; or perhaps sometimes Brueghel only added landscape backgrounds to the classical figures of the other painters. One of these joint productions, by Brueghel and Rottenhammer, is in the National Gallery—"Pan pursuing Syrinx." Brueghel's colouring is often defective, it is too cold and blue, especially in the distances. He died at Antwerp, January the 13th, 1625. Some of the joint productions of Brueghel and his various helpmates are very remarkable and elaborate pictures; the Four Elements by him and Rottenhammer, in the Belvedere Gallery, is a miraculous little work; it is on copper, 1 foot 4½ inches high, by 2 feet 3 inches wide, and is signed BRUEGHEL, 1604.

THEODORE DE KEYSER, of whom nothing seems to be known, has left some good portrait pictures, large and small; the Hague possesses a fine large portrait, and we have an example of the small in the National Gallery. He is supposed to have been the son of the famous sculptor and architect Hendrik de Keyser, who died at Amsterdam in 1621. There are works by him dated from 1621 to 1650. He signed with a monogram composed of T. D. K.

ADRIAN BRAUWER, or BROUWER, born at Haarlem in 1608, was unhappy in his education. He was the son of a poor woman who gained her living by embroidery, and Adrian made drawings of

flowers for her. His great ability attracted the notice of Frans Hals, who received him as a pupil, but the boy was, according to report, so ill-treated by Hals, that he left him and Haarlem at the same time, and took to a wandering life, but finally settled at Antwerp, where he was admitted into the Painters' Guild in 1631-2. He adopted a style of his own, delighting in representing boors in their hours of low relaxation.

Brauwer's figures are well drawn, but his subjects are vulgar: he wandered from city to city, quickly earning money, and as quickly spending it in low dissipation. His pictures are the counterpart of his own life, which he contrived to waste away in the short term of thirty-two years; dying miserably in a hospital at Antwerp in 1640. Rubens, whose love and admiration he had gained notwithstanding his dissipated habits, and who was one of his chief patrons, gave his body a decent burial. Vandyck also was among his friends, and painted his portrait. David Teniers the younger, and JOOST VAN CRAESBEKE, or GAESBEECK (?), of Brussels (1608–41), originally a baker, with whom he lived at Antwerp, were his scholars. Brauwer's pictures are extremely scarce; but he is seen to great advantage at Munich. There is a good picture at Dulwich attributed to him—The Interior of an Ale-house.

PIETER VAN LAER, or LAAR was, according to Houbraken, born at Laren, near Naarden, on the Zuyder Zee, whence his name; though his friend Sandrart speaks of him as a native of Haarlem. We know neither the date of Laer's birth nor that of his death: he was, however, in Rome in 1623, as he left it in 1639 to settle in Haarlem, after a residence in the Eternal City of sixteen years: he died at Haarlem about 1673: he was, at least, already dead in 1675, when Sandrart published his great work, the "Teutsche Academie."

Laer's pictures are very scarce, and the best known are chiefly Italian; they represent the ordinary incidents of out-door life in Italy—fairs, markets, village scenes, &c., monks and mountebanks, beggars and banditti; and often with good landscape backgrounds, warm in colouring, and executed with great spirit, and sometimes enriched with classical ruins. The Italians called Laer *Bamboccio*, and, accordingly, his pictures *Bambocciate;* and this name followed the painter home to Haarlem, where after his residence in Italy he was called *Bamboots*. The origin of this name of Bamboccio is doubtful; Sandrart and Passeri both say he was so called from his deformity—he had a very short neck and body, and very long legs; the combination of the two extremes producing a ludicrous effect. He was, however, of a good and cheerful disposition, and appears to have been a very agreeable companion. Nicolas Poussin and Claude were among his intimate friends. Passeri gives rather a bad account

of his habits, and says he died in 1642, but he has apparently confounded him with one of his two brothers; the elder, Roeland van Laer, painted in a similar style with Pieter: and both he and the younger, J. O. van Laer, died young in Italy. Laer's animals are generally excellent, but his horses in his few published etchings are neither in good style nor in good condition. His portrait was published by Sandrart, and Houbraken has copied it for his "Schouburg."

Such subjects as were painted by Laer and other Dutch artists, are described by Lanzi as *Bambocciate*, as the term designating that class of picture generally. The German Elzheimer is said to have set the fashion for the small pictures which became so common in Rome and elsewhere in the seventeenth century, combining landscape with figures in equal importance.

JAN, or JOHANN LINGELBACH (1625-87), born at Frankfort, studied in Italy, and settled and died at Amsterdam. He also painted *Bambocciate* at Rome; and Italian scenes, seaports, and ancient ruins, much in the style of Philip Wouverman and Wynants. Lingelbach was likewise in request by landscape-painters to insert figures into their pictures; his colouring is somewhat forced, being often unpleasant and out of harmony. He was made a Burgess of Amsterdam in 1653.[1]

It was not unusual now even for the Flemish landscape-painters to visit Rome. MATTHEW and PAUL BRIL, of Antwerp, both settled and died at Rome; the elder in 1580, aged only thirty. Paul, the younger (1556-1626), and more able of the two, was distinguished both for his oil pictures and some frescoes which he executed for Gregory XIII. He painted also figures and animals; but was somewhat too green and cold in his colouring, and was perhaps in some measure responsible for the similar defects observable sometimes in the landscapes of his pupil Agostino Tassi, and through him of Claude. He has signed Bril and Pril; a "Tobias and the Angel," in the Dresden Gallery, is signed PAVOLO BRILLI, f. 1624. Swanevelt, the follower of Claude, lived chiefly, and died, at Rome. Also, DAVID DE KONINCK, the clever landscape and animal painter, of Antwerp, died at Rome in 1687, in his fifty-first year.

CORNELIS POELENBURG, of Utrecht (1586-1666), who studied first under Abraham Bloemart, and afterwards in Italy, was a painter of considerable repute, and was in request with landscape-painters to insert figures into their pictures. The "Judgment of Paris," in the landscape by Both, in the National Gallery, is by Poelenburg.

GERARD TERBURG, a Vandyck in miniature, as well as one of the most delicate of the Dutch genre painters, was born at Zwolle, in

[1] Scheltema, "Rembrand," &c., p. 71.

1608, learnt his art of his father, and after many wanderings settled in his own province of Overyssel, and married and died at Deventer, where he was Burgomaster, in 1681. He was a great traveller, having visited and painted in Germany, Italy, France, Spain, and, it is said, England: he executed many portraits, but is better known for his conversation pieces, in which he has frequently introduced a lady in a white satin dress, a substance he painted with particular skill. Terburg's pictures very rarely represent the low subjects which delighted Brauwer, Jan Steen, or Ostade; the actors in his scenes belong nearly exclusively to the upper classes, and convey a good picture of the better Dutch society in the seventeenth century. An officer reading to a lady a letter which has just been brought to him, in the Museum of the Hague, is exquisitely painted: the same collection contains his own portrait, a full-length, as Burgomaster.

GABRIEL METSU, born at Leyden in 1615, distinguished for his masterly and delicate execution, was still living at Amsterdam in 1661: he occasionally painted large figures, boldly but coarsely executed, with strong effects of light and shade. A "Woman Selling Fish," by Metsu, at Manchester House, is wonderfully painted. He generally signed *G. Metsu.*

FRANS VAN MIERIS, sometimes called THE OLD, to distinguish him from his grandson of the same name, also of Leyden (1635-81), a pupil of Gerard Dou; and GASPAR NETSCHER, a pupil of Terburg, who was born at Heidelberg in 1639, and died at the Hague in 1684, were likewise admirable painters of conversation pieces and small portraits, much in the style of Terburg, and in the majority of their works leave nothing to be desired. These painters even often excite wonder at the perfection of their representation. They were, at the same time, like Terburg, generally refined in their choice of subjects; a merit by no means common to the Dutch genre painters of the seventeenth century. Portraits of Mieris and his wife, by himself, are in the same picture at the Hague. The "Visit of the Physician," in the Belvedere Gallery at Vienna, is a wonderful little picture: it is signed *Frans Mieris, f.* 1656 (?).[1]

WILLEM VAN MIERIS (1662-1747), and his son FRANS VAN MIERIS

[1] I have before me three official catalogues of the Vienna Gallery, all of which give the inscriptions on the pictures: that of Mechel, 1784, that of Krafft, 1845, and that of Engert, 1860. The first gives the signature to this picture as—*Franz van Mieris, ft.*, 1651; the second as *Franz Mieris f.*, 1656; the third, as elsewhere, only repeats the second. Another fine picture by Mieris in this great gallery, the "Draper's Shop," is signed, according to the first, *Franz van Mieris ft.*, 1660, but according to the other two, *F. Van Mieris*, 1660. Franz should certainly be Frans. I cannot decide, as I did not verify these signatures when in Vienna last summer. Inaccuracy of the inscriptions seems as much the rule as the exception in German catalogues.

the younger (1689-1763), lived and died at Leyden, respectable imitators of the elder Mieris. Willem has painted some excellent pictures; as the "Woman Nursing a Child," in the Royal collection at Buckingham Palace.

ADRIAN VAN OSTADE (1610-85), another able pupil of Hals, was born at Lübeck, but settled early at Haarlem, whence he removed in 1662 to Amsterdam, where he died. He was the fellow-pupil of Brauwer, and painted similar subjects in a similar taste, but almost exclusively interiors: he seems to have taken especial delight in vulgarity and ugliness. His brother, ISAAC VAN OSTADE (1617-71), was his imitator; but very inferior to Adrian both in colour and in light and shade.

The works of Adrian Ostade are very similar in size and subject to those of the younger Teniers, but have less freedom of execution, and are painted with a heavier brush. The figures of Teniers, often perfectly drawn, have the colour driven so thinly in his most characteristic works as to show much of the ground beneath. Ostade is generally solid in his work, and does not show that minute precision of modelling displayed in the light transparent touches of Teniers: in the pictures in which Teniers adopted a more solid mode of execution, the modelling is extremely delicate and thoroughly true.

NICOLAS MAAS, or MAES (1632-93), of Dort, painted interior scenes with great skill; and, as was natural for a pupil of Rembrandt, was a good portrait-painter. In the execution of his later smaller pictures his touch is somewhat *woolly;* the outline is refined away. The colouring, however, is rich and harmonious, and he is in this respect distinguished from the mass of the Dutch *genre* painters; there is much of the golden splendour of Rembrandt about the small figures of Maes. He died at Amsterdam, where he settled, in 1678. The National Gallery possesses three good examples of this painter: two, "A Girl scraping Parsnips," and the "Idle Servant," are signed N. MAES, 1655.

JAN VANDER MEER, born at Delft in 1632, was already dead in 1696. He was an excellent *genre* and landscape painter, and appears also to have been one of the numerous scholars of Rembrandt. The Dresden Gallery possesses a picture of a "Courtesan," in the style and taste of this master, signed I^V. Meer, 1656. Other collections possess small, beautiful *genre* pictures in the styles of Nicolas Maes and Pieter de Hooge, by Vander Meer, of whom till recently little has been known; his name is sometimes written Vermeer, which has led to much confusion. The sale of his remaining pictures took place May 16th, 1696, at Amsterdam, where he seems to have died.[1]

GOTFRIED SCHALCKEN, of Dort (1643-1706), a scholar of Gerard

[1] See a list in Bürger's "Musées de la Hollande," vol. ii., p. 81.

Dou, is distinguished for his candle-light scenes and exquisite finish; but there is some peculiarity in his manner that obtrudes upon the mind the notion of art at the expense of nature; his colouring is artificial, too red and mannered, and his touch wants vigour. A good example of Schalcken's work was exhibited in Manchester in 1857—"*Le Roi Detrousé*,"—a game at forfeits; from the Royal collection at Buckingham Palace.

JAN STEEN (1626-79), of Leyden, resembling Brauwer and Ostade in subjects, expended a vast deal of art in perpetuating scenes of low vulgarity. He is also often as coarse in his execution as in his subject. Some critics and admirers have discovered a moral in his works, in which he certainly sometimes posted proverbs: yet faithful pictures of the low life around him could scarcely have a more practically moral effect than the example of the real life itself. It is more than probable that Jan Steen painted simply what he saw, because it did not occur to him to paint anything else. Although his figures are sometimes admirably painted, they are often, more especially in his latest works, nothing but hideous caricatures. The "Lady at her Toilet," in the Queen's collection, painted in 1663, is a remarkable exception; it is treated with all the characteristic elegance of Mieris. He seems to have signed *J. Steen, Stëën, and Stïn.*

DAVID TENIERS the younger, was born at Antwerp in December, 1610: after acquiring the first rudiments of his art from his father, DAVID TENIERS the elder (1582-1649), who was admitted a member of the Antwerp Guild of Painters in 1606, the younger Teniers became the imitator of Brauwer, and some say the scholar, which is possible, though they were unusually near in age for such a relationship. He was admitted a Master into the Guild of St. Luke of Antwerp, in 1632-3, and served as Dean of the Corporation in 1644. He possessed an estate in the village of Perck, on the road between Antwerp and Mechlin; and here in his country-house, the *Dry Toren*, Teniers lived in great style. He was court painter and chamberlain to the Archduke Leopold William, then Governor of the Netherlands; and his house became a constant resort of the Spanish and Flemish nobility. Don Juan of Austria, whom we have already met with in association with Ribera, took lessons in painting of Teniers, and presented him with a portrait of one of his sons, by his own hand, as a token of his regard. Teniers was twice married; first, to Anne, the daughter of Velvet Brueghel, in 1637, by whom he had five children; secondly, in 1656, to Isabelle de Fren, daughter of the Secretary of the Council of Brabant, by whom he had three children; in all, four sons and four daughters.[1] He survived his second wife also. He

[1] "Catalogue du Musée d'Anvers," 1857.

died at Brussels in 1694, and was buried in the village of Perck, leaving a considerable fortune. He had been chiefly instrumental in founding the Academy of Antwerp in 1663.

Though in many respects similar to his contemporaries, there is something large and grand in the way in which Teniers has handled his vulgar materials: his execution varies,—it is sometimes solid, and sometimes exceedingly slight, but always free and masterly, never laboured or painful, and never heavy or opake, like the work of his father: the very Coryphæus of *genre* painters, he knew exactly the moment to leave off—a model for execution in any style. Sir Joshua Reynolds, in speaking of his manipulation, remarks:—"His manner of touching, or what we call handling, has, perhaps, never been equalled; there is in his pictures that exact mixture of softness and sharpness which is difficult to execute."[1] The National collection possesses three small illustrations of this perfect execution; there are also some good small specimens at Dulwich, and the Queen is in possession of one of the best of his more important works, "A Village Fête," painted in 1645, in the very vigour of his career. Two works, showing the extraordinary versatility of Teniers, are, "A View of his own Painting Room at Perck," with the artist himself seated painting an old woman; and the "Interior of the Archduke Leopold's Picture Gallery," at Brussels, in which Teniers is showing an engraving by himself of one of the pictures, to the Archduke. In both of these works he has introduced many pictures of various schools, and in all his minute copies, he has adhered to the styles of the originals.[2] Many of his finest pictures are in this country.

Nearly nine hundred works are attributed to Teniers in Smith's *Catalogue Raisonné;* but some are certainly by the elder Teniers, and a great many others, perhaps half of them, are doubtless by his numerous scholars and imitators; as DAVID RYCKAERT; TH. VAN ABSHOVEN, of Antwerp (1648-90); M. VAN HELMONT, of Brussels (1653-1719); and some others.

DAVID RYCKAERT, of Antwerp (1612-61-2), the third of the name,

[1] "Journey to Flanders and Holland."

[2] These interesting works were sold at Christie's in 1860, in the sale of Sir Culling Eardley's Belvedere pictures, for 882*l.*; the "Artist's Painting Room," for 462*l.*; the "Archduke's Gallery," for 420*l.* The print referred to above is one of a series representing this gallery, published by Teniers at Brussels in 1660, in a folio volume, entitled, "Theatrum Pictorium." The picture of Teniers's Painting Room was bought by the Duke of Cleveland. These pictures were sold together in 1742, at the Prince of Carignan's sale, for 105*l.* They are valued in the third volume of Smith's "Catalogue Raisonné of the works of the most eminent Dutch, Flemish, and French Painters," 9 vols., 8vo, 1829-42, at 1125*l.*; a valuation proved to be much too high, even for a date thirty years in advance of that recorded, 1831.

was an extraordinary painter. He learnt his art from his father, and was an imitator of Teniers. The Archduke Leopold-Wilhelm, Austrian Governor in the Netherlands, was a patron of Ryckaert, and the Belvedere Gallery possesses some excellent examples of his pencil—a Village Fête, and the Sack of a Village, a pair of large pictures, signed *Davide Ryckaert, Fecit Antverpiae*, and dated 1648 and 1649, respectively. Also a Witch, or "Schatzgräberin," searcher of hidden treasure, driving some infernal imps from a cave; one of the most curious of all curious pictures; the cave is lighted by a fire: Ryckaert excelled in fire-light effects. He was Dean of the Guild of St. Luke at Antwerp in 1652.[1]

PHILIP WOUVERMAN or WOUWERMAN,[2] born at Haarlem in 1620, the son of Paul Wouverman, an obscure historical-painter, is said to have been the scholar of Wynants. Although a painter of extraordinary powers, he was not appreciated in his life-time, and he lived and died poor: he appears to have wanted the ability of making friends. Wouverman was in every sense one of the most masterly of painters; his greatest excellence was perhaps in horses, which he painted with unrivalled skill in his small size; and some few specimens of this excellence may be seen at Dulwich, where a picture of a small cart with a white horse is a notable example. Popular tradition says that Wouverman never painted a picture without a white horse; there are, however, certainly many pictures attributed to him which have not white horses. His subjects are generally—travelling, road-side, hunting, fighting, or plundering, scenes: figures and landscapes are equally good, and his colouring is rich and transparent. He died at Haarlem, May the 19th, 1668, in his forty-eighth year only. PIETER WOUVERMAN, his brother (1625-83), was also a clever painter of the same subjects; and as his pictures rarely occur, it must be assumed that they are generally attributed to his elder brother Philip. JAN WOUVERMAN (1629-66), another younger brother, also painted similar subjects, and is said to have been fond of frost scenes. He is probably the author of the majority of the snow and winter scenes attributed to Philip.

It is with Wouverman as with Teniers, and some other very able painters of the Netherlands; they have two or three times the number of works attributed to them that they can ever have painted; and accordingly there are scarcely any pictures left to be assigned to their numerous and able contemporaries. Each possessor, of course, thinks his own works genuine; the spurious examples are those belonging to his neighbour.

The active career of Philip Wouverman extended over thirty

[1] "Catalogue du Musée d'Anvers," Supplement, 1863.

[2] The Dutch W is pronounced as our V, or rather has a sound between our V and W.

SHED, WITH HORSES. (Wouverman.)

years at most; that of his younger brother and imitator, Pieter, over forty; yet in Smith's *Catalogue Raisonné*, no less than 793 elaborately finished pictures are assigned to Philip, that is *one for about every fortnight of his working life*, independent of studies and sketches; while of the brother's work, two examples only are mentioned. Of JAN VAN HUGTENBURG (1646-1733), another imitator and a fellow-townsman of Wouverman, one example only is mentioned in the *Catalogue Raisonné*, "The Cavalry Fight," in the National Gallery. Hugtenburg's career extended over twice the period of that of Philip Wouverman, yet where are his pictures? he was a distinguished painter, in his own life-time, and cannot fail to have painted very many pictures in his long career. In the Gallery of Amsterdam there are—one work attributed to Hugtenburg; one to Pieter Wouverman; and *nine* to Philip; but of the last seven are marked with monograms, of which three only are alike—composed of P. H. S. in one figure, signifying Philips, for Philippus, and two V's together forming the W. In the Gallery of the Hague are of Hugtenburg, three; of Pieter Wouverman, not one; of Philip, *nine*. In the Gallery of Munich are of Hugtenburg, two; of Pieter Wouverman, not one; of Philip, *seventeen*. In the Gallery of Dresden are of Hugtenburg, five; of Pieter Wouverman, not one; of Philip, no less than *sixty-three!* In the Louvre, of Hugtenburg, there is one example; of Pieter Wouverman, one; and of Philip there are *thirteen*. In the Museum of Madrid, of Hugtenburg, not one; of Pieter Wouverman, not one; of Philip, *ten*. In the Dulwich Gallery, there are of Hugtenburg, not one; of Pieter Wouverman, one; of Philip, *eleven*: and so on throughout the principal collections. The catalogue of the Hermitage Gallery gives Philip *fifty* pictures in that collection. The Eszterhazy Gallery in Vienna has a Pieter Wouverman; the tone is very purple. The works of Jan Wouverman seem to have disappeared in a most unaccountable way: there is a landscape signed J. W. in the Arenberg Gallery at Brussels, assigned to him. This example, however, and the few other pictures that are spared by the experts to these rare masters, are apparently nearly all saved to them by their inscriptions only. But for the inscriptions they would certainly have lost these few also.

It is more than probable that of the above eight hundred pictures so inconsiderately ascribed to the unsuccessful short-lived Philip, a much geater number are by Pieter than the authentic works of Philip amount to; which may still constitute much the best portion of the Wouverman work, though but a fraction of the whole numerically. A very large proportion are certainly the work of Hugtenburg. Philip is one of those painters who, through the necessities of a large family, was always poor, and thus became the victim of picture dealers, to whom he was forced to sell at an inade-

quate price. He was so disgusted with his failure, that he burnt, shortly before his death, all the studies he had made during his life, for fear a son, who had a disposition for painting, should be induced by the facilities offered by those studies, to follow it as a profession. Another less charitable reason assigned for this act, is, lest they should fall into the hands of his brother Pieter. A third account says that the studies were not all his own, but chiefly Pieter Laer's, and that he did not wish to expose how much he had been indebted to that clever painter. The story told by Houbraken of his giving a dowry of 20,000 florins to his daughter, who married the fruit and flower-painter, Hendrik de Fromantjou, is simply absurd under all the circumstances of Wouverman's life. These reports about his reasons for destroying his sketches may be all equally groundless, but they show the enmities and jealousies by which he was assailed.

Paul Potter, born at Enkhuizen in 1625, was taught painting by his father, Pieter Potter, and died young at Amsterdam in 1654. This animal painter earned a great reputation by a single work, the large picture of "The Young Bull," painted in 1647, and now one of the common attractions of the State Gallery at the Hague. The "Boar Hunt," in the Museum at Amsterdam, is another remarkable picture, of a different kind: it is also on a large scale, and is signed *Paulus Potter* f. 1649. The "Young Bull" is certainly a masterpiece, but it is a simple, coarsely-executed work, and the accessories are not equally good; considering, however, that Potter was but twenty-two years old when it was painted, it is a very notable work. Some of his smaller pictures, of his maturer years, exhibit a much more refined kind of art. There are also some admirable etchings of animals by Potter.

The landscape and marine painters of this period were not less admirable than the genre painters.

Ludolf Bakhuizen was born at Emden, December 18th, 1631, and died at Amsterdam in 1709. He was brought up as a government clerk, but having a love for painting, took lessons from Albert van Everdingen, and then became the scholar of a marine painter of the name of Hendrik Dubbels, and is now reputed the chief of the Dutch painters who have represented rough seas on a large scale. He loved stormy seas, and is said to have been in the habit of sketching from nature in an open boat, at the great peril, sometimes, both of himself and boatmen. Peter the Great took lessons of Bakhuizen, who also made for the Czar many constructive drawings of ships. His pictures are generally hard, and he has been surpassed by several modern marine painters. Bakhuizen had a nephew of his own name, who was a battle painter. Lieve Verschuur, of Rotterdam, was also a good marine painter of this period, but the

CROSSING THE FORD. (Adrian Vandevelde.)

circumstances of his life are unknown. His pictures are scarce, his unsigned works being given, as usual, to masters of more renowned names, as Bakhuizen and the younger Vandevelde. The Museum of Amsterdam has two pictures by this painter, signed *L. Verschuur*, one of which represents the arrival of Charles II. of England, at Rotterdam.

Simon de Vlieger, a good figure, landscape and marine painter, born in Amsterdam in 1612, and still living in 1656, was the master of the younger Vandevelde, who painted like De Vlieger, but with less glow of colour. De Vlieger, however, worked in various styles, —like Wouverman, Ruisdael, Hobbema, and Vandevelde; his colouring being generally warm or mellow. The Eszterhazy Gallery possesses several examples; one, a fine sea-piece, is signed S. de Vlieger. He painted also portraits. De Vlieger adds another name to the catalogue of painters, who have been cast into the darkness by the vice of so-called connoisseurs, attributing indiscriminately all works of certain classes to a few stock names.

Adrian Vandevelde (1639–72) of Amsterdam, the brother of the younger William,[2] was a pupil of Wynants, and the friend of Philip Wouverman. He excelled in landscapes, but more particularly in cattle, and in small figures. The figures in the landscapes of Ruysdael and of Hobbema, and other distinguished landscape painters, were occasionally inserted by Adrian Vandevelde. He also etched a few plates. "Waiting for the Ferry Boat"—*Le Passage du Bac*—in the Amsterdam Gallery, is a beautiful picture by this master.

Jacob Ruysdael or van Ruisdael (about 1625–81), of Haarlem; and his scholar Minderhout or Meindert Hobbema, of Amsterdam —he was apparently born in that city, in 1638—are the most celebrated of the Dutch landscape painters. They generally represented ordinary daylight woody scenes, managing their foliage with the utmost skill. Ruysdael was brought up to the medical profession, and is sometimes styled *Doctor*. As he painted much in the style of Van Everdingen, he is supposed to have been instructed by that painter; he painted similar views, woody landscapes, with waterfalls; but there is no evidence of Ruysdael's ever having visited Norway.

[1] See Chapter xxxiii.

[2] M. R. Elsevier has discovered that Ruysdael was the witness to Hobbema's marriage to Eeltie Vinck, in the Reformed Church at Amsterdam, on the 2nd of October, 1668, when Hobbema recorded his age as thirty. Van Eynden and Vander Willigen, "Geschiedenis," &c., vol. iv. p. 101, state that Hobbema was the son of Sergeant Willem Hobbema of the company of Captain Solema, some time in garrison at Koeverden, and that he was baptized there August 6th, 1654; when he was grown up therefore. They also notice a drawing attributed to him dated 1647, when he was nine years old only. This circumstance has led the people of Koeverden to claim him; he is also claimed by the village of Middelharnis, and by the city of Haarlem.

He sometimes painted marine pieces: there are also a few etchings by his hand. He signed *J. Ruijsdael f.*

The National Gallery possesses three good examples of Ruysdael; but he is seen only in his full glory in such works as Mr. Walter's "Castle of Bentheim," exhibited at Manchester in 1857, and at the British Institution in 1861; or in the noble "Westphalian Scene" which belonged to the late King of Holland; at the sale of whose collection in 1850, it was purchased for the Brussels Gallery for 1075*l.*: the figures and animals in it are by Adrian Vandevelde. The worthy companion of this picture, though but a quarter the size, by the much rarer master Hobbema, representing a "Water-Mill," was bought at the same sale, by the Marquis of Hertford, for the large sum of 2,250*l.*[1] Hobbema was, it seems, still living in 1689, as there is a picture by him bearing that date.[2] The best of his works are in this country; the National Gallery and Dulwich both possess good examples: he was a much warmer painter than Ruysdael, and more sunny. JAN VAN KESSEL and RENIER VAN VRIES were imitators of Ruysdael, and their works are as a matter of course, when not signed, commonly attributed to Ruysdael. Solomon, the elder brother of Jacob Ruysdael, was an ordinary landscape painter, but his pictures are more after the style of Van Goyen than of his brother. He died in 1670. Their father was a maker of ebony frames and cabinets at Haarlem.

NICOLAS BERCHEM, the son of Pieter Klaasze, was born at Haarlem in 1624; he died there also, February 18th, 1683. Berchem is a nickname, which is variously accounted for; it is, however, that which the painter almost invariably signed: in a picture at Amsterdam the name is written *Berighem.* Nicolas was named after his grandfather, Pieter Klaasze, signifying simply Pieter the son

[1] The measurement of the Ruysdael, on canvas, is 4 ft. 4 in. high by 5 ft. 8 in. wide; that of the Hobbema, on wood, is 2 ft. 2 in. high by 2 ft. 11½ in. wide, that is, less than a thousand square inches of surface, so that Lord Hertford paid for this landscape (not a small picture like the Raphael and Correggio remarked upon above) at the rate of more than two guineas per inch, literally covering the picture twice over with gold, thus doubling the munificence of the old King Candaules. There is this difference, however: the Lydian monarch gave his gold to the living painter; no painter was enriched by the money of the English nobleman. Hobbema received perhaps a few florins only for his picture; his works have increased one hundredfold in value within the last hundred years. In 1860 Count Morny gave the immense price of 105,000 francs for the not very much larger picture of a Mill, formerly in the Sassoghem Collection at Ghent. The National Gallery specimen cost fifteen hundred guineas.

[2] Smith, "Catalogue Raisonné," vol. vi. Out of one hundred and forty-two pictures ascribed to Hobbema in this work, sixteen only are dated, and five bear the year 1663. The earliest date is 1650, the latest 1689 (?), said to be inscribed on a picture in the collection of Sir Robert Peel, Bart. The National Gallery example is signed *Mt. Hobbema ft.*

CORNFIELD. (RUYSDAEL.)

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A GIRL MILKING A GOAT. (BERCHEM.)

of Nicolas. Berchem had many masters—his father, Van Goyen, J. B. Weenix, and Jan Wils, whose daughter he married. Berchem painted portrait, *genre*, battles, landscapes, and cattle; and he excelled in all, but chiefly in his small landscapes with figures and cattle. In the Gallery of the Hague is a picture by him, painted in 1648, with life-size figures and animals: it is called an Italian landscape, and was bought in 1827, when prices were much lower than at present, for 6,000 florins—500*l*. Its scale is injurious to it, though the figures are well drawn and well lighted: he does not seem ever to have repeated the experiment.

Berchem's works are well composed, carefully finished, yet freely handled; they are generally warm and brilliant in effect, but his foregrounds are frequently too positive in colour, while his middle distances are too cold. When at the height of his reputation, in 1665, he sold his labour for ten florins a-day—16*s*. 8*d*. English. He had, like Albert Dürer, a frugal wife, who took care of his money for him, for he was himself too prone to spend it on Italian drawings. At the sale of his effects, after his death, his pictures produced 12,000 florins, and his sketches 800 florins. Berchem also etched. There are 56 plates in all attributed to him, chiefly animals: they are very scarce. The National Gallery possesses one good specimen of his work, and there are at Dulwich several. J. F. Soolemaker was a clever imitator of his style, and is doubtless the painter of many *Berchems*.

Jan Both, born at Utrecht about 1610, enriched the art of his country with many beautiful scenes from Italy: his father was a glass-painter, but Bloemart was the master of both Jan and his brother Andries. The two brothers travelled and worked together, both in France and Italy, and they lived some time in Rome, Jan painting the landscape, and Andries painting the figures, of their pictures, until 1650, when Andries fell into a canal at Venice and was drowned:[1] Jan returned disconsolate to Utrecht, and died there six years afterwards, in 1656. Some of the misty morning effects of the landscapes of the Boths are very beautiful. We have a fine large example, under dirty varnish, in the National Gallery: Amsterdam has a beautiful small specimen, an Italian view, but without the disadvantage under which the English picture is seen. The pictures of these painters are usually signed *Both*, the leg of the *B* serving also for the *J*.

Aart or Arthur Vanderneer, of Gorcum, excelled greatly in moonlight scenes, and in other landscapes; excellent examples of both classes are in the National Collection: in one of the larger pictures the figures are inserted by Cuyp. The circumstances of Vanderneer's

[1] Sandrart, "Academia Todesca," &c., 1675; see also Houbraken.

life are very little known: he was still living at Rotterdam in 1691, when he must have been very old; his usual place of residence was Amsterdam. The gallery there possesses a good winter scene by him, signed with his ordinary double monogram composed of A.V., D.N. His son EGLON HENDRIK VANDERNEER, born at Amsterdam in 1643, painted figures and landscapes, and may be reckoned also among the better *genre* painters: he, doubtless, sometimes inserted the figures in his father's landscapes. Eglon Vanderneer settled in Düsseldorf, where he married a third wife, and was appointed painter to the Elector: he died there in 1703. Like Terburg, he was fond of dressing his ladies in white satin. He was the master of Vanderwerff. The Amsterdam Museum possesses a landscape by him, representing "Tobias and the Angel," signed *E. H. Vander-Neer f.* 1694.

ALBERT CUYP, the son of Jacob Gerritsz Cuyp, also a painter, was born at Dort, in 1605. By trade a brewer, he was, notwithstanding, one of the ablest of all the Dutch landscape painters; a good portrait painter; and an excellent cattle painter: yet, like Claude, his most remarkable quality was the power of painting atmospheres; whether the misty morning, the glowing noon, or the golden evening. Compared with his great contemporaries Ruysdael and Hobbema, he shows less force and individuality of representation in the details, but he is never so cold as Ruysdael, and is perhaps always more sunny and cheerful even than Hobbema. Cuyp painted also birds, fish, fruit, flowers, and still-life; was a skilful etcher; and, in fact, seems to have had a universal genius for painting, in its idyllic province, or in depicting whatever the eye takes ordinary cognizance of, without having recourse to invention —life and nature in ordinary routine and repose.

Cuyp was one of those excellent painters, who, like Philip Wouverman, were so unfortunate as not to be appreciated during their own lives. His occupation of a brewer, perhaps, was one of the causes of his being underrated by his contemporaries. His works are now fully appreciated, and realize great prices at sales, on the rare occasions when they come into the market.[1] The large "Evening Scene," in the National Gallery, is a fine example of Cuyp's great powers as a landscape painter: Dulwich also possesses several excellent examples of this master. The date of his death is not known, but he was still living at Dort January 1st, 1683. He commonly signed his name in full, *A. Cuÿp.*

JAN VAN GOYEN, or rather GOIEN, of Leyden (1596-1666), has a considerable reputation as a landscape painter, but his pictures are

[1] The Saltmarshe picture, much smaller than the National Gallery specimen, sold at Christie's in 1860, was bought by Mr. White of Brownlow Street, for £1,575: it is on canvas, and is 3 ft. 2 in. high, by 5 ft. 2 in. wide.

often undefined and colourless. His sea and river pieces are the best of his works; a grey flatness, however, disfigures many of them: this defect has been attributed by some to his indiscriminate use of Haarlem blue, which appears to have turned of a slate colour. Jan Steen is said to have occasionally inserted figures in Van Goien's landscapes. A river scene, in Amsterdam, is signed *J. V. Goien*, 1645.

HERMAN SAFTLEVEN or SACHTLEVEN (1609-85), of Utrecht, was the scholar of Van Goyen, and is also distinguished for his river scenes. There are some admirable etchings of landscapes by Saftleven.

JAN WYNANTS, born at Haarlem about 1610, and still living in 1675, was a very able landscape-painter, and has the credit of having been the master of Philip Wouverman, who sometimes inserted figures in the pictures of Wynants. Adrian Vandevelde and Lingelbach were also occasionally so employed. Wynants was too apt to break up, or fritter away, his foregrounds, and keep his distances too blue; he is most successful in his middle grounds, in which the foliage is very masterly.

ALBERT VAN EVERDINGEN (1621-75), of Alkmaar, painted landscapes very much in the style of Ruysdael; cold, woody, cloudy scenes: he is distinguished for his Norwegian views.

KAREL DU JARDIN or GARDIN, as he has also written his name, was born at Amsterdam about 1630, and was the ablest of Berchem's scholars and imitators: he lived long in Rome, and died in the prime of life at Venice, November 20th, 1678. Du Jardin's pictures are remarkable for their soft high finish, and an occasional yellow tone. The Gallery at Amsterdam possesses his own portrait by him, and a picture signed and dated 1655: the Italian "Trumpeter on Horseback," in this collection, is a beautiful little gem. There are some fine etchings by Du Jardin.

The Amsterdam Museum possesses another autograph portrait of a reputed scholar of Berchem, that of PIETER DE HOOGE in his nineteenth year, according to the inscription on it. De Hooge was a good colourist, and is remarkable for the forcible effects of light he produced, in interiors, especially of sunshine; he was also a good figure painter, but his touch does not resemble that of Berchem, it is much bolder. The circumstances of his life appear to be quite unknown. A good specimen of his forcible sunlights is in the Queen's collection.

As distinguished painters of this class also, who ably combined landscape with figure painting, should be noticed—JAN VANDER MEER, of Delft, the *genre* painter already noticed; by whom there is a remarkable exterior view of Delft, with figures, in the Hague Museum, quite singular for its forcible effect and freedom of execution.[1]

[1] This landscape, for which the King of Holland paid in 1816 the sum of 3,700

HERMAN SWANEVELT (about 1620-1655), of Woerden, visited Rome when still young, and is said there to have become the scholar of Claude Lorrain. He was an imitator of Claude, and, after spending some years in Rome, established himself in Paris, where in 1653 he was elected a member of the Academy of Painting; but he returned to Rome apparently in 1655, and died there the same year.[1] Swanevelt painted landscapes with figures and animals after the manner of Claude, and with, occasionally, the same coldness of colouring. The Louvre possesses a pair of pictures of his, small oval landscapes with figures, inscribed *H. Swanevelt. Paris.* 1654.

ADAM PYNACKER (1621-73), of Pynacker, also studied in Italy, and though a master of great facility, painted too little from nature, and too much from memory, especially in his decorative works: his colouring is artificial, and sometimes offensively cold and green. Such is the Italian lake scene, signed *A. Pijnacker*, in the Amsterdam Museum. Of his better works the Gallery at Dulwich possesses a good example on a large scale.

SIMON VANDERDOES (1653-1717), of Amsterdam, painted landscapes with sheep and cattle, in the style of his father, Jacob Vanderdoes, and was also a good figure painter. A very good example of his work is a landscape with animals, and a shepherd and shepherdess reading, in the Museum at Amsterdam, signed *S. V. Does*, 1706.

ANTONI WATERLOO (about 1618-62), of the neighbourhood of Utrecht, was an admirable etcher of landscapes, and has the reputation of having been an excellent painter also; but his pictures are exceedingly scarce; or, what is more probably the case, are assigned by the experts to other painters of more popular name. No great gallery except Munich has a picture by Waterloo; the Museum of Rotterdam also possesses one, and these may in time lead to the recovery of some others. Waterloo's etchings, which are numerous[2] and beautiful—they are partly etched and partly engraved—are admirable specimens of landscape composition, yet their subjects are supposed to have been all found in the vicinity of Utrecht. His landscapes, according to Houbraken, are conspicuous for their clear skies, the fine colour and variety of their foliage, and the transparency of their water. Weenix sometimes painted the figures in them.

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florins, was sold at Vander Meer's sale at Amsterdam, in 1696, for 200 florins; and this last sum was a large amount at that time. See Smith's "Catalogue Raisonné," vi., p. 132; and Bürger, "Musées de la Hollande," ii., p. 83.

1 Villot, "Notice des Tableaux du Louvre," 2e Partie, 1860.

2 Bartsch, "Le Peintre-graveur," describes 134.

Of architectural painters of note must be mentioned—the laborious and minute HENDRIK VAN STEENWYK or STEINWYCK, born about 1550, at Steenwyk, and still living in 1605. He was the scholar of Hans de Fries, an architectural painter of Leeuwarden; and is distinguished for his Gothic interiors of churches and other buildings, sometimes with candle-light effects, in which the figures were sometimes inserted by Velvet Brueghel. Steenwyk settled and died at Frankfort. The Gallery at the Hague possesses a wonderfully elaborate example of his work. His son and scholar, HENDRIK VAN STEENWYK the younger, painted similar works, but he was also a figure painter. He came to this country, and was much employed by Charles I., and he is said to have put in the architectural backgrounds to some of the pictures of Vandyck, who painted Steenwyk's portrait. In the Gallery of Vienna is a large signed picture by this painter, of "The Delivery of Peter from Prison," a night scene dated 1621, which was probably before Steenwyk's visit to England. He died in this country, in London, and left a widow, who returned to Holland, settled in Amsterdam, and there maintained herself by architectural painting.

The elder Steenwyk was also the master of PIETER NEEFS (1570-1651), of Antwerp, likewise distinguished for church interiors, in which he has most successfully introduced torch-light effects: the figures in these pictures were sometimes painted by the elder Teniers.

G. HOEKGEEST, of whom very little is known personally, was living in 1651, and may have been the son of JOACHIM HOEKGEEST, a portrait-painter, who was dean of the corporation of painters of the Hague in 1626. There are by this master two admirable views of the interior of the church of Delft, in the Hague Museum, one of which is dated 1631.

EMANUEL DE WITTE (1607-92), of Alkmaar; and HENDRIK VAN VLIET (1608-59), distinguished themselves by some effective interiors of churches by sun-light. De Witte, overwhelmed with debt, ended his own life at Amsterdam, at the advanced age of eighty-five.

PIETER SAENREDAM (1597-1666), of Assendelft, is also greatly distinguished for his distinct and beautiful views of churches and other buildings, exterior and interior.

Lastly, JAN VANDER HEYDEN (1637-1712), of Gorcum, in whose works Adrian Vandevelde often painted the figures, was distinguished for general architectural views, combining landscape with architecture; the buildings introduced, however, remaining always the chief features of the picture. Vander Heyden was very successful in representing brickwork. After the death of Vandevelde he had recourse to Eglon Vander Neer and Lingelbach, for his figures. A landscape with "A Stone Bridge," in the Amsterdam Museum, by

Vander Heyden and Vandevelde, is an admirable specimen of their work.

There remains yet some account to be given of the painters of birds, animals, still-life, fruit, and flowers, and the like.

ADRIAN VAN UTRECHT (1599-1652-3), of Antwerp, was perhaps the best of all the Dutch and Flemish painters of game, dead birds, &c. He was the scholar of Herman de Ryt in 1614, and became a master of the Antwerp Guild in 1625. The finest of his works are said to have been exported to Spain for the Royal collections. There are two large pictures by Van Utrecht in the Gallery of the Prado at Madrid, one of them with figures by Jordaens: he is surpassed perhaps, even as an animal-painter, by Snyders alone. The "Fishmonger's Shop," in the Ghent Museum, is a wonderful picture: a boy is cutting away a woman's purse, as a piece of byplay. He had twelve children by his wife Constance, the daughter of Wilhelm van Nieulant, a painter.

WILLEM KALF was born at Amsterdam about 1620: he studied under one Hendrik Pot, a portrait-painter of Haarlem, and was already an established master in 1643, and died at his native place in 1693. Some of Kalf's pictures of still-life, fruit, plate, glass, &c., are perfectly wonderful: the Museum at Amsterdam possesses a remarkable example; the execution is unusually bold, yet the representation is effective almost to illusion.[1]

MELCHIOR DE HONDECOETER (1636-95), of Utrecht, an excellent painter of birds and animals, foreign and domestic, was instructed first by his father Gysbert de Hondecoeter, and after his death in 1653, by his uncle Jan Baptist Weenix. He had a magnificent cock, a favourite bird, that he had taught to stand in any position he might be placed while his master painted him; we have his portrait in the picture of "Domestic Poultry," No. 202, in the National Gallery.

JAN WEENIX (1644-1719), of Amsterdam, was the successful imitator of his father JAN BAPTIST WEENIX (1621-60), whom he much surpassed in his pictures of hunts and dead game. The son was much employed by John William the Elector of the Palatinate, and the patron of Vanderwerff. A good example of his work is in the National Gallery, signed *J. Weenix, f.* 1704. The Hague also has two good examples; one, a "Pheasant and other dead Game," is wonderful in its style.

Among the fruit and flower painters, reputation has been almost monopolized by John de Heem, Rachel Ruysch, and Van Huysum.

[1] This picture, 2 ft. 3 in. high by 2 ft. wide, contains a chased silver vase, a glass, a porcelain dish of oranges and lemons, a knife and an open gold watch, all on a marble slab; and the masterpiece cost the authorities of the Museum, in 1821, the sum of *two guineas*—twenty-five florins!

JOHAN DAVIDSZ DE HEEM was born at Utrecht in 1640, and followed the art of his father David, who was a good painter of fruit and flowers. In 1670 he removed to Antwerp, to escape from French military marauders, and he died there in 1674. Some of the works of this painter are executed with the utmost mastery: his son Cornelis was a good imitator of his style. The Museum at Amsterdam possesses two remarkable pictures by De Heem: a magnificent flower piece, and a still-life piece, representing plate and glass: the former signed *J. D. De Heem P.;* the latter, *Johan D. Heem f.*

RACHEL RUYSCH (1664-1750) was a native of Amsterdam, and was the pupil of WILLEM VAN AALST, the still-life painter of Delft (1620-79), who was settled at Amsterdam. Rachel excelled in painting bouquets. Her name is really Pool, as in 1695 she married the portrait-painter Jurian Pool, and had ten children by him, which, however, did not stop her painting. She was admitted, with her husband, into the Hague Guild in 1701. John William of the Palatinate appointed her in 1708 flower-painter to his court, and treated her with great honour; some of the pictures painted for him are in the Munich Gallery: the Museums of Amsterdam and the Hague also possess fine examples of her work. She continued to paint till she was upwards of eighty years of age. She signed herself *Rachel Ruysch.*

JAN VAN HUYSUM (1682-1749), of Amsterdam, was taught by his father, Justus van Huysum, and painted in various styles: he is remarkable for his laborious finish, which it would be difficult to surpass, yet there is at times a want of ease and general harmony of chiaroscuro in his groups; his materials are kept too much on the same plain. As an illustration of the capricious fashion which regulates prices—while a laboured fruit piece by Van Huysum, No. 155 in the Amsterdam Museum, was bought at the Vander Pot sale, at Rotterdam, in 1808, for 3,610 florins, the really more skilful work of Kalf, No. 167 in the same collection, realized at the sale of A. J. Brand at Amsterdam in 1821, the extraordinary price of 25 florins only;—so much is there in a name. Van Huysum's flower piece, in the same Gallery, No. 156, painted in 1723, a more masterly production than the fruit piece referred to, was bought in 1735 for 450 florins. There are many fine specimens of his work in this country, but it is scarcely possible that he can have painted much more than half the flower pieces that are attributed to him.

All the above painters were artists of the highest excellence in their respective styles; they are not, however, much more than a tithe of the respectable painters of Holland in the seventeenth and eighteenth centuries. Those qualities which distinguished Dutch

art in the seventeenth century have been its characteristics throughout, up to our time, and are so still.

Some of the landscape painters are not free from manner, especially Jan Both and Berchem: and all the most eminent Dutch landscape painters have their distinctive characteristics. Berchem is known by his positive local colours and smooth uniform texture of surface for all objects; Both, by his misty atmosphere and spotty dispersion of light; Cuyp, by a prevailing sunny evening effect and general uniformity of colour with edgings of sunlight; Wouverman, Ruysdael, and Hobbema, however, are not distinguished by any subjective peculiarity, their works being exact pictures of nature under the ordinary aspect of daylight, yet with a cold atmosphere generally. The execution of Wouverman is of the most masterly in the whole province of art; and Ruysdael and Hobbema are distinguished for their excellent foliage, and the general natural aspect of their pictures. The proposed limits of this work will not admit of a more general notice of the very numerous masters of these schools. The works of all amount to little else than a variety of more or less exact examples of the same essential development of art—imitation.

As the taste of art spreads with the increase of wealth, there will be no lack either of the producers or the consumers of such works; they constitute an æsthetic furniture, and are to the eye what music is to the ear: though all picture collectors do not buy either for the love of art, or upon æsthetic principles of decoration, recent experience demonstrates only too clearly, that a great proportion of the art expenditure of this and other countries arises out of the spirit of commercial speculation.

I will close this chapter with a selection of a few conspicuous names from those masters of the eighteenth and nineteenth centuries who have most contributed to support the traditional reputation of their countrymen.

JAN VAN OS (1744-1808), of Middelharnis, was distinguished for his flower pieces, after the manner of Van Huysum; but he painted also marine views, and he was a poet. He died at the Hague, where his son PIETER GERARD VAN OS was born, in 1776. After acquiring the rudiments of his art from his father, Pieter became a student of the works of Paul Potter, and was eventually the most distinguished Dutch animal painter of his time: he painted also a few battle pieces, popular subjects during the French war, in which Van Os served as a volunteer. He lived chiefly at the Hague, where he died in 1839.

JACOB VAN STRY (1756-1815), of Dort, was remarkable for his landscapes, which were generally such close imitations of Cuyp as to be mistaken for the works of that master. His brother, ABRAHAM

VAN STRY (1753-1826), of Dort, was also a good landscape and genre painter: in the Museum at Amsterdam is a charming little picture of a "Drawing Lesson" by this master, admirable in light and shade, and in colour.

Of the later landscape painters, one of the most distinguished is BALTHAZAR PAUL OMMEGANCK (1755-1826), of Antwerp.

JAN KOBELL (1782-1814), of Rotterdam, was a good painter of animals; and NICOLAS BAUER (1767-1820), of Harlingen, and JOHAN CHRISTIAN SCHOTEL (1787-1838), of Dort, were both good marine painters. Schotel has painted some admirable pictures in the style of Bakhuizen, but with more effect and greater freedom of execution: he is the best Dutch marine painter, hitherto, of this century. Seven of his works, large and small, were dispersed at the sale of the King of Holland's collection in 1850, at prices ranging between 271*l.* and 180*l.* A fine example is still in the State Gallery at the Hague.

WYNAND JAN JOSEPH NUYEN, born at the Hague in 1813, was the scholar of A. Schelfhout, a landscape painter; and though he died young in 1839, he lived long enough to paint several excellent sea-pieces, and to earn the reputation of being one of the best marine painters of his time. The King of Holland, William II., possessed six of Nuyen's works, of which "*Le Coup de Canon*," a view of the Y, off Amsterdam, with a yacht firing a gun, is a celebrated picture: it was bought at the sale of 1850 by the Baron van Brienen, for 375*l.*

Among the modern Dutch landscape painters, BAREND CORNELIS KOEKKOEK, of Middelburg (1803-58), the son and pupil of J. H. Koekkoek, a marine painter, is the most distinguished. He has painted many large and admirable landscapes in the style of Hobbema, whom, like our own Patrick Nasmyth, he adopted as his prime model, both in his method of handling and treatment.[1]

[1] Besides the works of Van Mander, Houbraken, Van Eynden, and Vander Willigen, Immerzeel, and others more special, already referred to, the following are of more or less good authority for Dutch and Flemish painters, and the most useful for general reference:—De Bie, "Het gulden Cabinet van de edel vry Schilderkonst," 4to, Antwerp, 1661-2; Van Gool, "De Nieuwe Schouburg der Nederlantsche Kunstschilders," 2 vols. 8vo, The Hague, 1750; Passavant, "Kunstreise durch England und Belgien," 8vo, Frankfurt, 1833; Schnaase, "Niederländische, Briefe," 8vo, Stuttgart, 1834; Rathgeber, "Annalen der Niederländische Malerei," folio, Gotha, 1844; Michiels, "Histoire de la Peinture Flamande et Hollandaise," 4 vols. 8vo, Brussels, 1845-8; Crowe and Cavalcaselle, "Notices of the early Flemish Painters," &c., 8vo, London, 1857; Bürger, "Musées de la Hollande," 2 vols. 12mo, Paris, 1858-60; the "Catalogue du Musée d'Anvers, 12mo. 1849" (the second and much improved edition of 1857 is very important for the Flemish painters: it was reprinted in 1861); the "Notice des Tableaux du Musée d'Amsterdam," 12mo, 1858, which has fac-similes of signatures; Waagen, "Handbook of Painting: German, Flemish, and Dutch Schools," London, 8vo, 1860, or "Handbuch

der deutschen und niederländischen Malerschulen," 8vo, Stuttgart, 1862; Weale, "Catalogue du Musée de l'Académie de Bruges," 12mo, London, 1861; and his "Le Beffroi," important for the school of Bruges, 4to, 1st vol., 1863; Christiaan Kramm, "De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders Beeldhouwers, Graveurs en Bouwmeesters, van den vroegsten tot op onzen tijd," 2 vols. 8vo, 1857-63; and the brief Dictionary in course of publication by Adolphe Siret, useful as regards the Dutch and Flemish artists, but I do not recommend it for any other—"Dictionnaire historique des Peintres de toutes les Écoles, depuis l'Origine de la Peinture jusqu'à nos Jours," 8vo, 1862-4. It is somewhat remarkable that Kramm has treated his work as a supplement only to Immerzeel's, yet his is twice the size of Immerzeel's: Kramm does not supersede Immerzeel.

Still-life.—Kalf.

CHAPTER XXXII.

PAINTING IN FRANCE—DISTINCTIVELY CHARACTERIZED BY A MARKED INFLUENCE OF THE ANTIQUE—ABUSE OF THE IDEAL OF FORM—DAVID —REACTION.

THE French school of painting was, until the latter part of the eighteenth century, in all respects a branch of the schools of Italy. The earliest mature development dates from the reign of Francis I., who appears to have been a sincere lover of Italian art, and, as already indicated elsewhere, employed many distinguished Italian artists in France: what is termed the French school arose out of the examples left by these Italians at Fontainebleau.

The principal masters who engrafted the Italian principles of art among the French were—Il Rosso, Primaticcio, and Niccolo dell' Abbate.

The earliest French painters of distinction, and the only able masters who cannot be said to belong to this Italianized school of the sixteenth century, were Jean Foucquet, the three Clouets, and Jean Cousin; who belonged rather to what is termed the Gothic school, than the Italian *cinquecento*, and painted somewhat in the manner of the Van Eycks and the school of Bruges, though with far less knowledge and ability than is displayed by the early Flemish painters.

JEAN FOUCQUET was in 1472 painter to Louis XI.; he was a native of Tours, and appears to have been chiefly a miniature painter and illuminator: the accounts of him extend from 1461 down to 1485. He painted a Book of Hours, for the Duchess of Orleans, in 1472; and he furnished the king, for a design for his tomb, in 1474, a coloured drawing on parchment, for which he was paid *seven francs five sous*. Michel Colombe, the sculptor, received at the same time *thirteen francs fifteen sous*, for the model of a tomb for the king. Foucquet illuminated a celebrated Book of Hours, and a Boccaccio, for Etienne Chevalier, the Treasurer of Louis XI.; the first is dispersed, the second is at Munich. The Library of Paris possesses a Josephus, illuminated partly by Foucquet; and the Gallery of Antwerp has a "Virgin and Child," attributed to him. The Virgin is said to be a portrait of Agnes Sorel, the beautiful mistress of Charles VII., who died in 1450, and is assumed to have been painted for Etienne Chevalier, who dedicated the picture, and a portrait of himself, also by Foucquet, in the church of Notre-Dame at Melun. The latter portrait is in the

collection of M. Brentano Laroche, at Frankfort, who possesses also the greater portion of the Book of Hours, formerly belonging to M. Chevalier; one miniature of which, "The Vision of a Knight," was among the Rogers Drawings, sold in 1856. The Virgin at Antwerp is pale and flat, like many of the feebler portraits of the Clouets.[1]

The three Clouets have been hitherto confounded into one, François Clouet, the youngest, who is commonly called Jeannet; which is simply the Christian name (John) of the two elder painters of the name—JEHANNET CLOUET, father and son. They appear to have been originally Flemish: the elder Jean Clouet, who was living at Brussels in 1475, arrived in France shortly after that date, and settled at Tours, about 1480.

JEHAN CLOUET, the son, who came with his father from Brussels, and died at Paris in 1541, was painter to Francis I. in 1518,[2] and the veritable portraits of *Jeannet* belong to this painter, not to François Clouet, who has hitherto had the credit of painting nearly all the French portraits of the sixteenth century. Jeannet's salary was 240 francs a-year, then worth perhaps as many pounds now: he is the painter of the equestrian portrait of Francis I., in the Gallery at Florence, attributed to Holbein, of which there are several repetitions; and also of the half-length portrait on panel of the same king, at Versailles, in light gray satin, which has been attributed to Mabuse. He has not written his name on any picture.

FRANÇOIS CLOUET (about 1510-74), the son of Jehan Clouet and Jehanne Boucault, the daughter of a jeweller of Tours, from the celebrity of his father, was also called Jeannet, which became a species of surname, and the works of the son have been so confounded with those of the father that the very existence of the latter has been overlooked, notwithstanding the father was more able, says M. de Laborde, though much less fortunate, than his son. François had already succeeded his father as painter to the king in 1541, and there is a portrait of Francis by him in Lord Ward's collection: he was also painter to Henry II. In 1547 he painted the portrait of Francis II. as a little boy, inscribed *Françoi Dauphin*, which is now in the Museum at Antwerp, and ascribed also to Holbein. François painted the portraits of Henry II. and Catherine de' Medici several times; and also the Cardinal de Lorraine, and others, for Catherine's *Cabinet doré*, at the Luxembourg, which are

[1] De Laborde, "La Renaissance des Arts," &c. Additions to Vol. i., p. 691, Paris, 1855.

[2] "*A Maistre Jannet Clouet, Painctre et Varlet de Chambre Ordinaire du Roi.*" "*A Maistre Jehannet, l'un des Painctres du Roy.*" "*Jehannot Clouet, Painctre du Roi.*" Le Comte de Laborde, "La Renaissance des Arts à la Cour de France," 1850; Additions au Tome Premier, 1855. Mariette possessed a medal inscribed—JEHANNET CLOVET PICTOR FRANC. REGIS.

now lost. Lord Carlisle's picture of Catherine and her Family, at Castle Howard, is, in the opinion of Count de Laborde, certainly not by this painter. The Louvre possesses Charles IX. and his Queen, by him.

A fourth Clouet, the brother of "Jeannet," was employed by the King and Queen of Navarre, in 1529, with a salary of 200 francs.

Of JEAN COUSIN, living in 1560, when he was engaged at the Château d'Anet, scarcely any facts are known: he is said to have been born at Soucy, near Sens, in 1492; and was thrice married. He was painter, sculptor, architect, and writer; and is celebrated for his picture, in the Louvre, of the "Last Judgment," which has been engraved in twelve plates by P. de Jode: it is minute, hard, and florid. He appears to have been originally a painter on glass, and he executed some works of this class at Sens in 1530; and at other places also at a later period of his life. The beautiful Renaissance monument of Louis de Brézé in Rouen Cathedral, more probably the work of Jean Goujon,[1] is by some attributed to Cousin: and he was the author of a "Livre de Pourtraiture," folio, Paris, 1603, illustrated with woodcuts of the human figure.

I have stated above, with reference to the salaries of the Clouets, that a franc may have been at that time of nearly equal value with a pound sterling at the present day. This is founded on the calculations of M. Deville,[2] who, in comparing the prices of labour and provisions in Normandy in 1508 with those of 1849, found the proportion to be as 1 to 18. A skilled mason could in the earlier date be hired for 6 and 7 sous the day, and a common labourer for 2 sous. Two hundred and forty francs per annum was, therefore, more than double the wages of a skilled artizan, and must be considered a fair ordinary stipend for a painter, who was doubtless paid for his works besides.

Of the successors of Cousin, the principal was MARTIN FREMINET, born at Paris, 24th September, 1567. In 1592 he visited Italy, where he studied chiefly the works of Michelangelo and Parmigiano. After his return to France, he was in 1603 appointed to succeed Dumonstier as principal painter to Henri IV., and employed at Fontainebleau, where he painted the ceiling in the chapel, for which he was decorated with the order of St. Michael by Maria de' Medici in 1615. Freminet died at Paris, June the 18th, 1619, and was buried in the Abbey des Barbeaux, near Melun. "Mercury admonishing Æneas," in the Louvre, is a good example of his forcible but mannered work.

Both Cousin and Freminet are, among many others, good ex-

[1] See Deville, "Tombeaux de la Cathédrale de Rouen," 8vo, Rouen, 1837.

[2] "Comptes de Depenses de la Construction du Château de Gaillon," 4to, Paris, 1850.

amples of the ill effect of injudicious hero-worship in art. Dazzled by great names, and perhaps still more fascinated by the hope of equal success in a material sense, inferior minds, in which the love of art is subjected to the love of self, bring about their own abasement, by becoming, instead of students of nature and masters of art, mere slavish propagators of the faults and manner of others.

The two Poussins and Claude have been already noticed in Chapter XXVIII.; though French by birth or descent, they are not otherwise connected with the development or progress of painting in France. Nicolas Poussin's early education was French, but he formed his style in Italy; Gaspar Poussin was a native Roman; and Claude also, as a painter, was of purely Italian development.

Of the new school the first distinguished French master was SIMON VOUET, born at Paris, January 9th, 1590, and there he died June 30th, 1649; he is sometimes dignified with the title of the founder of the French school of painting. In 1611 Vouet visited Constantinople, where he painted the Sultan, Achmet I., after having had but a single interview with him. From Turkey he went to Italy, and was greatly attracted by the works of Paul Veronese at Venice, and of Caravaggio at Rome. His reputation procured him a pension from Louis XIII., and he was elected president of the Academy of St. Luke at Rome. In 1627 Louis recalled him to Paris, appointed him his principal painter, and gave him apartments in the Louvre. Though an artist of great distinction in his time, he is still more celebrated for the number of his able scholars, among whom were several of the greatest painters of France, as Le Brun, Le Sueur, Dufresnoy, Pierre Mignard, and Testelin. There was much of the mere machinist in Vouet's works. The same may be said of his contemporary, JACQUES BLANCHARD (1600-1638), the once styled "French Titian." JACQUES STELLA (1596-1657) was another contemporary competitor for fame: he remained long in Italy, was patronized by Cardinal Richelieu, and is distinguished for his Madonnas; but his later works are very carelessly executed. VALENTIN (1600-1632), likewise of the same period, and of the school of Vouet, adopted the style of Caravaggio, and became one of the most distinguished masters of the *naturalist* school at Rome, where he chiefly resided, and died. His Christian name is not known.

The seventeenth century, however, or the reign of Louis XIV., was the great age of the Italian school of painting in France: to this period belong its two most celebrated masters, Eustache Lesueur and Charles Le Brun.

EUSTACHE LESUEUR, born at Paris, November, 1617, though the ablest French painter of the seventeenth century, had no influence on the art of his time; his predominant religious tendency was not

in accordance with the spirit of the age; and although he was, after his death, and is now, acknowledged as a great painter, his works were not appreciated in his lifetime, except by those who imagined it to be their interest to depreciate them—Le Brun and his followers. Le Brun is said to have oponly expressed his satisfaction at the early death of Lesueur, who died at Paris at the early age of thirty-seven years, April the 30th, 1655. It is remarkable that Lesueur, one of the most *Italian* of the French painters, never left Paris; he is called the French Raphael, the prints after whose works he must evidently have diligently studied: some of his masterpieces are worthy of that great painter in style, though they are rather histrionic than dramatic in their composition; studied arrangement is too obvious: this is true of his greatest work—"St. Paul preaching at Ephesus," and "The Gentiles burning their proscribed Books," painted in 1649, in his thirty-second year.[1] Still Lesueur approached Raphael in the character of his heads, the style of his compositions, and the arrangements of his draperies, perhaps more nearly than any of his Italian imitators. His great series of pictures illustrating the life of St. Bruno is equal to any similar work of modern art, notwithstanding the monotonous dulness of their colouring.

CHARLES LE BRUN, born at Paris the 24th of February, 1619, where he also died on the 12th of the same month, 1690, was a more characteristic exponent of the spirit of his times than Lesueur: war and tumult are the elements of his style: his masterpieces are the five battles of Alexander, painted doubtless in adulation of his master Louis XIV.; they are well known from the prints of Gerard Audran. There is great vigour but little real taste and less refinement of sentiment in the works of Le Brun. He studied under Poussin, at Rome, but made the Carracci his models. He enjoyed the friendship and benefited by the influence of Colbert, and was elected, in 1655, the first Director of the Academy of Painting, established by Louis XIV., in Paris, in 1648. The principal contemporaries of these painters, requiring special notice, were Pierre and Nicolas Mignard, Philippe de Champaigne, Louis Testelin, Charles Alphonse Dufresnoy, Sebastien Bourdon, Jacques Courtois called Bourguignon, and Joseph Parrocel.

PIERRE MIGNARD, called the Roman, to distinguish him from his brother Nicolas, was born at Troyes, in Champagne, in November, 1610, and died at Paris, May the 13th, 1695. He was an excellent portrait painter. After painting some time with Vouet, he studied in Italy, residing many years at Rome, where he was honoured with

[1] Engraved by Stephen Picart and R. U. Massard. This was the so-called *Mai* picture; that is the picture presented annually on the 1st of May by the goldsmiths of Paris to the cathedral of Nôtre Dame, in honour of the Virgin. This custom ceased in 1708.

the patronage of three popes—Urban VIII., Innocent X., and Alexander VII. His chief model was Annibale Carracci. Mignard returned to France in 1657, and in the following year painted the portrait of Louis XIV. for the Infanta of Spain. He then painted his vast fresco of Paradise, on the interior of the dome of the Hospital of Val-de-Grace, for the Queen-mother, Anne of Austria. In 1664, the Roman Academicians of St. Luke elected Mignard their President. And in 1690, he succeeded Le Brun as principal painter to the king, and was elected in his place Chancellor of the Academy, though not previously a member of that institution. His jealousy of Lebrun would not suffer him to hold an inferior position to that painter: the influence of Mignard, through the favour of Louvais, is said to have hastened the death of Le Brun.

Mignard enjoyed the friendship of Molière, who addressed to him some complimentary verses, "La Gloire du Val-de-Grace,"[1] on his painting of the cupola of the Val-de-Grace. In the Louvre is a portrait of Madame de Maintenon, by this painter.

His countryman Poussin did not think much of Mignard's portraits: in writing to his friend Chantelou, in 1648, he says, "I would have already had my portrait taken, and sent to you, as you wish for it, but I have no inclination to spend ten pistoles on such heads as Mignard's, which are, nevertheless, the best here, notwithstanding they are cold, artificial in colour, and without force or vigour—*froides, fardées, sans force ni vigueur.*"

Nicolas Mignard (1605-1668), called d'Avignon, where he principally resided, also excelled in portraits, and attained the distinction of Rector of the Academy of Painting.

One of the most able in every way, of all the painters in France at this period, was Philippe de Champaigne, the friend of Poussin, and already noticed.[2] He went so early to Paris, in 1621, where he settled, that he may perhaps be as justly claimed by the French as by the Flemish school. He was made one of the original professors of the French Academy of Painting, and is seen only to complete advantage in the Louvre, where there are no less than twenty-one pictures by him, from religious history, and ancient mythology; portraits and landscapes. Among the portraits are those of Mansard, Perrault, himself, and his own daughter, a nun of Port-Royal, known as St. Suzanne. The last is pronounced by some the painter's masterpiece: she was associated with some miracle. The picture is signed and dated: Philippus de Champaigne hanc imaginem tanti miraculi, et letitiæ suæ testem apposuit. A° 1662.

Louis Testelin, of Paris (1615-1655), the friend and assistant of Le Brun, was one of the original members of the Royal Academy of

[1] L'Abbé de Monville, "La Vie de Pierre Mignard," Amsterdam, 1731.
[2] Ch. xxx., p. 414.

Painting, in 1648, and became one of the twelve *Anciens*, or professors, in 1650. His brother Henri was the first secretary of the Academy. Testelin was one of the best masters of his time, but was of a retiring, modest disposition, and little calculated to assume an eminent position in an age of courtiers: he had the additional disadvantage of being a Protestant, and he died young. He, however, painted two of the *Mai* pictures for the goldsmiths of Paris: one in 1652, and the other in 1655, his last work; it represented the "Flagellation of Paul and Silas at Philippi."

CHARLES ALPHONSE DUFRESNOY, of Paris (1611-1665), was essentially the learned painter of his time, not only in classical literature, but also in antiquities, perspective, and anatomy; and his pictures are consequently scarce; they are careful, and correct in their forms, but want the animation of natural truth. Dufresnoy went early to Rome, and his peculiar tastes and studies among the ancient remains, and of the works of the old masters, developed a mind rather precise than comprehensive. He is now chiefly known for his Latin poem on Painting—in 549 lines, *De Arte Graphicâ*, published after his death by his intimate friend and former fellow-pupil with Vouet, Pierre Mignard. De Piles translated it into French, and we have a good English version by William Mason, to which Sir Joshua Reynolds has added some very valuable notes.[1] Dufresnoy's subjects were various—history, landscape, architecture.

SEBASTIEN BOURDON (1616-1671) was another able and very versatile painter of this period. He was a native of Montpelier, prosecuted his education in Paris, and studied some time in Italy. His reputation was established in 1643, by his "Crucifixion of St. Peter," now in the Louvre, and he was one of the original twelve *Anciens* of the Academy, in 1648; but, being a Protestant, he left Paris, and settled for many years in Sweden, where he was appointed principal painter to Queen Christina; however, after her abdication, Bourdon returned to France; and he died at Paris, Rector of the Academy of Painting. He is distinguished for his landscapes, which are somewhat in the taste of Nicolas Poussin and Salvator Rosa, and have a wild, melancholy character; and, like many of his contemporaries, he was also a skilful master with the etching needle: his "Seven Acts of Mercy" are fine compositions. The National Gallery possesses a characteristic example of his landscapes, which belonged formerly to Sir Joshua Reynolds. His great subject pieces are as often profane as sacred, and among his minor works are *genre* pictures in imitation of the Dutch masters. There are two portraits of Sebastien Bourdon in the Louvre; one entirely by himself, the other by himself and Rigaud, was given by the latter to the Academy of Painting as his presentation picture.

[1] See "The Complete Works of Sir Joshua Reynolds," &c., vol. iii., 12mo. M'Lean, London, 1824.

At this time were two famous battle-painters—JACQUES COURTOIS (1621-76) commonly called BOURGUIGNON, remarkable for his spirited execution; who lived chiefly in Italy, and died a Jesuit, at Rome: and JOSEPH PARROCEL (1648-1704), a similar painter to Bourguignon, but who gave a more varied expression to his figures.

Among the remarkable French painters of this age were the three brothers LENAIN—LOUIS, ANTOINE, and MATHIEU, who, unimpressed with any particular desire to emulate the labours of their countrymen in the province of high art, were, in the spirit of the Dutch artists, content to reproduce the common life around them, and even in such few religious works as they painted, like Velazquez in his early works, they portrayed the simple people around them, invariably painting from nature. They painted the so-called *Bambocciate*, and were among the first French *genre* painters, but were likewise good portrait-painters, especially in miniature. They were born at Laon in the latter part of the sixteenth century. ANTOINE, the second, was established as a master in Paris in 1629, and Mathieu, the youngest, in 1633. All three were admitted into the Academy of Painting in 1648; and the two elder, Louis and Antoine, died in March in that same year, within a few days of each other; Mathieu survived many years, until August the 20th, 1677, and must have attained to a great age. The last was more especially the *genre* painter, but their works are seldom distinguished, the simple name of Lenain being common to all the productions of the three brothers. The Louvre contains, by them, one picture with life-sized figures, a nativity, called "The Cradle," and three with small figures, "A Farrier at his Forge," "The Watering Place," and "The Village Meal."[1]

JEAN JOUVENET, born at Rouen in 1644, settled in Paris in 1661, and became an imitator of Poussin, who had been taught by Jean's grandfather, Noel Jouvenet. He was employed by Le Brun at Versailles, rose rapidly to distinction, and eventually died at Paris, April 5th, 1717, Rector of the Academy of Painting, a post he had held for ten years. His last works were painted with his left hand, he having lost the use of his right by an attack of paralysis in 1713. Jouvenet painted in oil and in fresco, and he belongs to the able academic painters of the eighteenth century, whose works are for the most part void of sentiment; the effect of the subject being lost in the obtrusiveness of the means employed to represent it. His masterpiece, a "Descent from the Cross," painted in 1697, and now in the *Salon Carré* of the Louvre, is dramatic in composition, and effective in colour, in spite of its prevailing brown; but it fails to attract by any higher qualities. Like Le Sueur, he was entirely home-bred; neither ever visited Italy,

[1] Villot, "Notice des Tableaux du Louvre, Ecole Française," Paris, 1861.

a circumstance much boasted of by the French. Jouvenet, however, scarcely approached Le Sueur in dignity and character, though he must be considered on the whole a superior painter to Le Brun.

HYACINTHE RIGAUD was the great representative of portrait-painting in France at this period; he is said to have limited himself to this branch of the art by the advice of Le Brun. Rigaud was born at Perpignan, July 20th, 1659, and though distinguished only as a portrait-painter, was, as a special honour, in 1700, admitted into the Academy as an historical painter, having submitted a *sketch* of the "Crucifixion." He died at Paris, a Chevalier of the Order of St. Michel, December 27th, 1743. His works are well composed and well drawn, and are said to have had the essential merit of resemblance, but they are too uniformly finished, and are far from justifying the flattering title given to him by his countrymen of the French Vandyck: his portraits do not approach those of Vandyck, either in freedom of execution or in dignity of bearing. His pictures amount to many hundreds.[1]

Rigaud devoted himself exclusively to portrait-painting, a restriction common at the present day, but then exceedingly rare. Portrait-painters as a class were not yet recognized by the French Royal Academy. Rigaud's chief rival, Largillière, was also landscape and animal painter, though distinguished only for his portraits, more especially of women.

To the above may be added the following, as eminent painters of the seventeenth century, though adding nothing to the art of their time—BON DE BOULOGNE, son of Louis de Boulogne, born at Paris in 1649, where he also died in 1617, excelled in fresco and in oil-painting; but his works belong rather to the ornamental than the expressive: he was a good imitator of the manners of Italian masters, many of whom he studied during a long residence in Italy. He was elected a member of the Academy of Paris in 1677, and among many other important decorative works of the time of Louis XIV., executed some of the frescoes of the cupola of the Hôtel des Invalides. He commonly signed his name *Boulogne l'aîné*, to distinguish him from his brother, Louis de Boulogne the younger.

CHARLES DE LAFOSSE (1636-1716), also of Paris, who gained some reputation likewise in this country for his decorations of old Montague House, was a pupil of Le Brun, and an imitator in a manner of Paul Veronese; and was a good colourist: he too distinguished himself by his works at the "Invalides." But all such painting as that which was most in vogue in the time of Louis XIV. is, really, when compared with the truly ethic work of the great painters of the *cinquecento*, or even with the higher art of the present day in Europe generally, a mere superior class of decorative art; and is only æsthetic as far as it is suitably decorative. Lafosse's easel

[1] See "Mémoires Inédits des Membres de l'Académie Royale," vol. ii., 1854.

pictures, those with small figures especially, are of a higher character. He was received into the French Academy in 1673, and was Chancellor of that institution when he died.

ANTOINE COYPEL (1661-1722), educated at Rome by his father NOEL COYPEL (1628-1707), who held the post of Director of the French Academy there, in 1672-5, is accused of having been too uniformly French in his treatment of his subjects and characters. He was the friend of La Fontaine and Racine, and was himself a poet. Coypel died Director of the Academy of the Arts in Paris, and as principal painter to Louis XV. He painted the ceiling of the Chapel of Versailles.

JEAN BAPTISTE MONNOYER, the flower-painter, commonly called BAPTISTE, born at Lille in 1634, was also a celebrity of this period, and became a member of the French Academy at Paris in 1665. He was employed by Le Brun at Versailles, and was eventually, about 1680, invited to England by the Duke of Montague, then British Ambassador at Paris. He remained henceforth in this country, and died in London in 1699. Here he was much employed, and acquired a great reputation by his beautiful compositions of peonies, poppies, tulips, and roses, generally grouped in marble vases. At Hampton Court are still many of Monnoyer's pictures, and though not so highly elaborated as those of Van Huysum, they are uniformly masterly in execution, and in their original state must have been brilliant in their effect. NICOLAS LARGILLIÈRE, of Paris (1656-1746), who acted some years as Sir Peter Lely's assistant in this country, and was received into the French Academy for a portrait of Le Brun in 1686, and finally attained the rank of Chancellor of the Academy, had so far acquired a taste for the accessory branches of the art from his Flemish master Antoine Goubeau, that he constantly painted pictures of animals, landscapes, fruit, flowers, and such subjects, besides freely employing them as accessory to his figure pieces.

Of the eighteenth century there are still fewer and less brilliant names to chronicle than of the seventeenth; in this century, however, the *genre* painters become much more prominent, some few attaining a lasting fame. ANTOINE WATTEAU, the son of a carpenter, who was born at Valenciennes in 1684, and died young at Nogent-sur-Marne, near Paris, July 18th, 1721, was greatly distinguished for his *fêtes-champêtres* and conversation pieces, excellent pictures of the court-life and manners of the age of Louis XIV. Though Watteau's works are to a great extent costume pictures, yet, as he so thoroughly accomplished the task he set himself, he is justly placed among the great artists of his time: in general effect of colour he was a miniature Paul Veronese. In the Louvre is the "Embarkation of Venus for the Island of Cythera," painted for his reception into the French Academy in 1717. He paid a short visit

to this country in 1720, but found the climate too trying for him: he appears to have died of consumption.

Nicolas Lancret, of Paris (1690-1743), an imitator of Watteau, has given us similar pictures of the time of Louis XV. His works, though displaying less facility than those of his great model, are often more carefully executed. Lancret was admitted a member of the French Academy, as a painter of *Fêtes Galantes*, in 1719.

Jean Baptiste Joseph Pater, of Valenciennes (1696-1736), also painted excellent pictures in the style of Watteau, and with perhaps a more solid method of execution: he was nevertheless an imitator. He learnt the practice of his art under a painter of the name of Cazes, then became the assistant of N. N. Coypel, and first distinguished himself as a sign-painter.

Jean Baptiste Simeon Chardin was another excellent painter of conversation pieces, somewhat resembling Hogarth in style of execution. He was the son of a carpenter, was born in Paris, November 2nd, 1699, was made a member of the Academy on the 25th September, 1728,[1] pensionnaire du Roy in 1752, was given apartments in the Louvre in 1757, and died December 6th, 1779. Chardin's subjects are various; the best are two or three small figures together, so true to nature and so skilfully handled, that, unlike Watteau or Lancret, who everywhere obtrude the pencil, he makes you forget the art employed, in the natural interest you take in what it has produced. He was also admirable as a painter of "still-life;" his reputation among his contemporaries was gained chiefly by his pictures of this class.

Animal-painters were also well represented by the French school of this century. Francois Desportes (1661-1743) was among the principal of these; he practised for some years in Poland, but in 1699 was admitted a member of the Academy of Painting in Paris. He painted animals—but especially dogs, landscapes, and flowers—worthy of the best of the Flemings; and he was at the same time a skilful figure painter. His own portrait, by himself, as a sportsman, with a dog and dead game, is in the Louvre. Louis XIV. took great delight in the works of Desportes.

Jean Baptiste Oudry (1686-1755), a pupil of Largillière, though he painted in many departments, and was received as an historical painter into the Academy in 1719, owes his reputation to his painting of animals, in which he was much employed by Louis XV. He was a master of great taste and refinement, and a most skilful colourist. It was the despair of surpassing Desportes and Oudry which made Chardin forsake still-life for *genre*-painting.

[1] As painter of "Fleurs, fruits, et sujets à caractères." "Gazette des Beaux-Arts," December, 1863. See also Mariette, "Abecedario," vol. i., p. 356, note.

Of this age, in historical painting, perhaps the prince was FRANCOIS LEMOINE, a native of Paris, where he was born in 1688. He studied under Louis Galloche, became a member of the Academy in 1718, and in 1733 was nominated professor. In 1724 he for the first time visited Italy, where he spent a few months only, and became fascinated by the gorgeous decorative works of Lanfranco and Pietro da Cortona, with whom Lemoine was a kindred spirit. He painted in fresco and in oil, and his "Apotheosis of Hercules," completed in 1736, painted in oil on canvas, and fixed to the ceiling of the Salon d'Hercule at Versailles, is perhaps the most magnificent monument of decorative painting in France, of an essentially decorative period; it contains one hundred and forty-two figures. It is, however, in the superficial style of his model, Pietro da Cortona, and is strictly a *pittura di macchina;* it is sixty-four feet by fifty-four, and the ground, which represents the blue vault of heaven, cost the painter, it is said, ten thousand francs for ultramarine. Louis XV. was so well pleased with this work that he gave Lemoine the post of principal painter to the King, vacant since the death of Louis de Boulogne; but as he had not also the honours and emoluments granted to Le Brun when holding that rank, he was deeply disappointed, and this being added to the aggravations caused by the hostile criticism of rivals, at a time when his spirits were depressed by the death of his wife, a nervous weakness was superinduced, which brought on chronic aberration of mind, and in a fit of insanity he destroyed himself, on the 4th of June, 1737, only ten months after the completion of his great work.

The principal contemporaries and followers of Lemoine, who enjoyed great reputations in their day, were Detroy, Restout, Subleyras, Charles Natoire, Boucher, and Carle Vanloo.

JEAN-FRANCOIS DETROY, of Paris (1679-1752), of a numerous family of artists, and the son of Francois Detroy, a portrait-painter, studied some years in Italy, and was admitted into the Academy of Paris in 1708. He was made Director of the French Academy at Rome in 1738, and Chevalier of the Order of Saint Michel, and in 1743 was elected President of the Roman Academy of St. Luke: he died in Rome. Detroy's works are, like those of most of his French contemporaries, varied in their subjects and styles; he was equally at home with great altar-pieces for the churches, classic and other stories for the Gobelins' tapestries, and *genre* scenes for the cabinet; often abounding in ability, but careless, and too frequently reckless in execution. He was one of those most jealous of Lemoine. The Louvre possesses one of Detroy's principal works, painted in 1732, representing Henri IV. holding the first chapter of the Order of the "Saint-Esprit," in the convent of the Grands-Augustins.

JEAN RESTOUT, of Rouen (1692-1768), was a scholar of Jouvenet,

became a member of the Academy in 1720, and eventually attained the rank of Chancellor of that institution in 1761. He was an imitator of Jouvenet in style, and was equally heavy in colouring. His principal work is the ceiling of the library of Sainte-Geneviève.

The Louvre is rich in the works of PIERRE SUBLEYRAS, of Uzès (1699-1749), though he lived and painted chiefly in and for Italy. He went to Italy in 1728, as pensioner of the king, Louis XV.; married an Italian, became a member of the Roman Academy of St. Luke, and died in Rome. His "Mass of St. Basil," painted in 1745, of which the sketch is now in the Louvre, was executed in mosaic for St. Peter's, by order of Pope Benedict XIV. Subleyras was less mannered than his Parisian rivals.

CHARLES JOSEPH NATOIRE, of Nismes (1700-1777), was chiefly distinguished for his frescoes and decorative works; the greatest, the paintings of the chapel of the Foundling Hospital at Paris, were long since destroyed. He was one of the most successful of the pupils of Lemoine, and obtained so great a reputation in his day, that it is difficult to reconcile it with his present obscurity; yet the fate of most of these Louis Quatorze and Louis Quinze reputations, in what is termed high art, *par excellence*, has been very similar; the despised *genre* painters have stood the test of time far better. Le Brun and the other great men of the age were the creatures of the habits and fashions of the day; Watteau, Chardin, Desportes and others, became eminent in spite of the prevailing taste of the period, made the real life of their time the subject of their works, and have become accordingly its only true historical exponents.

Natoire became a member of the Academy of Painting in 1734; professor in 1737, and in 1751 was appointed Director of the French Academy in Rome—a post he held until 1774, when he retired to Castel' Gaudolfo, where he died. He was a Chevalier of the Order of Saint Michel.

The mannerism, however, of the French painters, culminated in the works of FRANCOIS BOUCHER, of Paris (1704-1770), who appears to have discovered a new race of human beings. He went to Italy in 1727, with Carle Vanloo, and returned to Paris in 1731. He was admitted into the Academy the same year as Natoire, 1734. He became Director of the Academy in 1765, and succeeded Vanloo, with a salary of 6,000 francs, as principal painter to Louis XV. in that year. He was made also superintendent of the tapestry manufactory at Beauvais, a function for which his peculiar taste well fitted him. The talents and facilities of Boucher were remarkable; as mere pieces of decorative painting, his works are generally beautiful, but his forms, as well as his colouring, are wholly factitious. He executed every kind of work, but in a uniform taste; and it was his taste, not his art, which was at fault; for if ever a painter

thoroughly accomplished the task he set himself, this, Boucher certainly did: however, the best of his work is but pretty decoration, yet in his own way it would be extremely difficult to surpass him. He had many imitators, and his influence was corruptive.

CHARLES-ANDRE, called CARLE, VANLOO, of Nice (1705-1765), was the last of the great French mannerists of the eighteenth century. After distinguishing himself in Rome, he returned to Paris, and was elected a member of the Academy in 1735; he was made a Chevalier of the Order of Saint-Michel in 1751, principal painter to the King in 1762, and Director of the Academy in the following year. He painted with equal skill in fresco and in oil. He too had a vicious influence on the art of his time; it became so purely conventional that scarcely a trace of nature was left in the composition of the materials of even the best decorative schemes, any more, where men and women were the actors, than in those purely ornamental accessory works which constitute the characteristic decoration of the period of Louis Quinze—the scroll and shell, and the other fantastic forms composing the vast mass of the ornamental devices of the gilded chambers of the sumptuous Palace of Versailles.

The varieties of painting successfully developed in France during the seventeenth century, had their honourable representatives also in the eighteenth: Vernet, Greuze, Casanova, and Leprince, are all distinguished names in their several departments of landscape and *genre*.

CLAUDE JOSEPH VERNET (1714-1789), a native of Avignon, was one of the most distinguished of the French landscape-painters of the old school, when originality of genius was thought more of than the representation of nature. He was educated as an historical painter, but was led to follow marine landscape by the beautiful scenery of Genoa. After earning a reputation in Italy by the labours of about twenty years, he was invited to return to France by Louis XV., and was elected a member of the Academy in 1753. It was in this year that he received his commission from the French king to paint the views of the seaports of France, of which fifteen are now in the Louvre; they are engraved by Le Bas and Cochin. Vernet was laborious and accurate in his execution, but too uniform in the elaboration of the details: his groups of figures are prim and out of place, and he was monotonous and extremely cold in colouring. The best, perhaps, as pictures, are his earlier works, painted in Italy: his storm scenes are among the most successful. Among his better works also must be reckoned the "Castle of Sant' Angelo, Rome," painted in 1750, now in the National Gallery. However cleverly executed a landscape may be in other respects, if it is artificially or conventionally coloured, the consciousness of the presence of paint becomes obtrusive and oppressive, and almost wholly precludes enjoyment from what real merits the picture may possess;

this drawback is so palpable in some of Vernet's works as to make them actually offensive. Some of Claude's pictures, especially his marine views, also suffer from the same character of artificial colouring: nor was our own Wilson wholly free from it; but the greater freedom of execution in the works of Wilson makes the defect less conspicuous and therefore less mischievous. ANTOINE CHARLES HORACE VERNET, commonly called CARLE VERNET (1758-1835), of Bordeaux, was the son of Joseph and the father of the celebrated Horace Vernet. He was a battle-painter, and excelled in his treatment of horses. Carle distinguished himself by two great works—the "Battle of Marengo," 1804; and the "Morning of the Battle of Austerlitz," 1808; for which Napoleon decorated him with the Cross of the Legion of Honour; he was also a Chevalier of the Order of St. Michel, and a member of the Institute of France.[1]

JEAN BAPTISTE GREUZE (1725-1805), of Tournus, in Burgundy, a portrait and *genre*-painter of reputation, even in the present day, was fond of moral and ethical subjects, but though exceedingly able in some respects, was sufficiently mannered to damage the effect of his works: this technical imperfection, however, does not prevent their often strong dramatic interest from greatly attracting the multitude, and it is perhaps hypercritical to depreciate such works for a slight mannerism of execution. Greuze's points or incidents are commonly of a sad and deplorable nature; hence he has been termed the Lachaussée of painting; but whether he exactly justifies the title of the "French Hogarth"[2] may be safely questioned, even supposing the comparison to be instituted between their pictures only. As a specimen of his dramas may be mentioned the, for him, rather large picture in the Louvre, entitled "Malédiction Paternelle;"[3] though the selection of the subject is in sufficiently bad taste, the picture displays all the good and bad qualities of the painter. Greuze was made an associate of the French Academy in 1755, but as he was placed among the *genre* painters when he was elected an Academician in 1769, he considered it a degradation, retired from the Academy, and from that time ceased to exhibit at the Louvre. He had painted a picture that year of "Severus reproaching Caracalla with the intent of compassing his death," now in the Louvre, expressly to secure his election into the class of historical painters; the Academy, however, judged the work, both for its size and treatment (it contains but four small figures), as decidedly belonging to

[1] A comprehensive work on the Vernets has just appeared in Paris—"Les Vernet—Joseph Vernet et la Peinture au XVIII^e. Siècle," par Léon Lagrange; 1864.

[2] Gault de Saint Germain, "Les Trois Siècles de la Peinture en France."

[3] Engraved by R. Gaillard.

the category of *genre* pictures, and classed the painter accordingly. Greuze is best known in England by his girls' heads; they are sometimes well painted, but are very similar in their character, affected in their costume and attitude, and generally vapid in expression. We have an example in the National Gallery.

Francesco Casanova (1730-1805), Italian by descent, was born in London, studied under Guardi in Venice, gained considerable reputation as a battle, landscape, and animal-painter, and was elected a member of the French Academy in 1763. He eventually settled at Vienna, in the neighbourhood of which city he died. The Louvre possesses two large battle-pieces by Casanova, representing victories of the "Grand Condé," exhibited in 1771. At Hampton Court is a fine drawing in chalk of Raphael's "Transfiguration," by this painter.

Jean Baptiste Leprince, of Metz (1733-1781), of the school of Boucher, spent some time in Russia, and was distinguished for his pictures of Russian life. He became a member of the French Academy in 1765. He painted landscapes, pastoral scenes, and interiors; his small elaborate figures fascinate by their composition and arrangement, their good drawing, and general effect, though they are wanting in expression: there is also a certain formality and want of animation in the general details of his landscapes. Leprince was a skilful engraver in *aquatinta;* he himself published an essay on his manner of working, entitled "Traité de la Gravure au Lavis."

In architecture Hubert Robert, of Paris (1733-1808), acquired a great reputation during the latter half of the eighteenth century; he became a member of the Academy in 1766. Among his numerous works are a great many excellent views of ancient ruins in Italy.

Contemporary with the above, but of very superior powers, was Joseph Marie Vien, born at Montpelier in 1716. He learnt the first principles of his art from a painter of the name of Giral, and commenced his career in a porcelain manufactory or pottery at Montpelier. In 1740 he settled in Paris, and became the pupil of Natoire, and in 1744 visited Rome, where he remained five years. He became a member of the old French Academy in 1754, and in 1775 he succeeded Natoire as Director of the French Academy at Rome, and attained the coveted dignity of principal painter to the King in 1789; the honours and emoluments of which, however, he lost at the Revolution.

Vien is considered the regenerator of painting in France. Vanloo and Boucher had brought it to the lowest state of insipidity; and as art never remains stationary, and could scarcely descend to a lower state, an improvement apparently was the natural consequence. It was, however, in the technical qualities, rather than

in style, that Vien improved the art of his time; he restored it to what it was about the middle of the seventeenth century in Italy, during the reign of the Carracceschi. He strenuously inculcated the necessity of studying nature and the antique, attributing the excellence of the great Italian masters to the intimate combination of these two studies. The peculiar development of painting during the period of the French empire is, doubtless, much due to the emphatic lessons of Vien regarding the imitation of the antique, which was ultimately carried to an excess by his pupils, Vincent and David, and their scholars.

Vien was highly distinguished also by the Emperor Napoleon, who made him a member of the Senate, a Count of the Empire, and a Commander of the Legion of Honour; this was, however, in his extreme old age. He died at Paris, March the 27th, 1809, in his ninety-third year.

Francois André Vincent (1746-1816), one of the foremost of Vien's scholars, early visited Italy, where he had ample opportunity of prosecuting his studies in that direction indicated by his master; and the reign of Louis XVI. saw as complete a revolution in art as in everything else; the great Italian painters of the seventeenth century, who had hitherto been the idols of French artists, were set aside as false gods, and the painters of this age turned all their energies to the imitation of the antique. Vincent was one of the principal pioneers of the movement; he was a Protestant, but even with the Roman Catholic painters, the church legends ceased to furnish them with their principal subjects which, when not from incidents of the day, were mostly from ancient Greek and Roman story. And during the Empire a host of military chroniclers ascended the high places occupied by the mythological decorators of Louis XV. Vincent had been elected a member of the old Academy of Painting; after the Revolution he was nominated a member of the Institute, and enrolled in the Legion of Honour. The Academy of Painting was abolished, in 1793, with the other old literary and scientific institutions of France, which were replaced by the Institute in 1795.

Among the few good painters of the time who adhered to the old taste, was Antoine Françoise Callet (1741-1823), by whom there is, in the Louvre, a fine large classical set of the Four Seasons, originally painted for Louis XVI., to be worked at the Gobelins.

Pierre Prud'hon (1758-1823), the son of a mason of Cluny, obtained the Roman studentship in 1782, and at Rome acquired the friendship of Canova. He returned to Paris the year of the Revolution, 1789; and as he was not carried away by the growing antique mania of the time, he had a hard struggle before he acquired the recognition due to his powers: which, however,

eventually came. Prud'hon was chosen to teach the Empress Maria Louisa, and was elected a member of the Institute of France in 1816. His most popular work is the picture of "Crime pursued by Justice and Vengeance," now in the Louvre. In many of his works, from 1805, Prud'hon was assisted by his friend and pupil, Constance Mayer, and her suicide on the 26th of May, 1821, had such a depressing influence on Prud'hon, that he never recovered his spirits. He became subject to a fixed melancholy, and died at Paris on the 16th February, within two years after her.

With JACQUES LOUIS DAVID, born in Paris the 31st August, 1748, a new era of painting was inaugurated in France, but in its first period it was characterized by what may be termed a morbid imitation of the antique; it was little more than a constant repetition of the physical proportions of certain ideal Greek statues, rendered still more offensive by the general adoption of the Greek monumental heroic costume. Many of David's pictures are mere groups of statues, of uniform character; his very flesh is as hard as marble: they are distinguished also for an extravagance of attitude. David was doubtless a painter of immense power, though wholly deficient in taste, and wanting in judgment. The painter of the Revolution (he was principal painter to Napoleon), he died an exile at Brussels, on the 29th of December, 1825. He was at one time an actual agent of the Revolution and the faction of Robespierre; but returned to his art in 1795.[1]

Of David's numerous scholars, Gerard, Gros, and Girodet, are the most distinguished. Drouais, Guérin, and his celebrated pupil Gericault, belong to the same school; but Gericault was not engrossed by that singleness of purpose which is the general characteristic of the school. However, the majority of those masters, though distinguished for the excessive partiality for the antique which characterizes the works of David, were great painters notwithstanding this peculiarity.

PIERRE NARCISSE GUÉRIN (1774-1833), was probably the most characteristic representative of the style in question. His works are the perfection of manner, in imitation of the antique. By *antique manner* is meant the literal translation of the characteristic ideality of Greek sculpture into colour, without giving it either life or motion. "Æneas recounting the Fate of Troy to Dido," a picture by Guérin, in the Louvre, is a gorgeous and elaborate work, especially in the costume and accessories, but is utterly inanimate, and is not in the slightest degree dramatic, which is partly owing to the uniformly dispersed light and the equal elaboration of all the parts, by which its unity is destroyed. It is a mere juxta-position

[1] Coupin, "Essai sur J. L. David, Peintre d'Histoire," 8vo, Paris, 1827.

of four elaborately painted figures—Æneas, Dido, Ascanius, and Anna. Æneas is not relating, nor is Dido listening. The whole of this peculiarity is owing to the absorbing principle of classic ideality of form.[1] Guérin was distinguished by the Emperor Napoleon, by Louis XVIII., and by Charles X. The last created him a baron. He died at Rome while on a visit there, having always suffered from bad health.

François Gerard, born at Rome (1770-1837), one of the greatest of modern painters, was much less exclusively devoted to this antique affectation, though some of his early works rival those of Guérin in this respect; but Gerard was also one of the principal representatives of another style of painting which prevailed during, and arose out of, the French Revolution—the great military pictorial chronicles of that time. In fact, great battle-pieces and ceremonies of martial pomp constituted the chief historic art of the period: *genre*-painting on a large scale usurped the place of high art, for all other productions were secondary to these great battle-pieces, groups of uniforms, representing generally contemporary triumphs. Gerard's masterpiece, however, in this class, is the grand picture of the "Entrance of Henry IV. into Paris," in 1594, now at Versailles;[2] it was painted after the Restoration, in 1817, as a substitute for the Battle of Austerlitz, which he had painted for the Tuileries during the empire, in 1810. Gerard was principal painter to Louis XVIII., who created him a baron: he was the best French portrait-painter of his time, and had no superior in his own style as an historical painter.

Antoine Jean Gros, born in Paris in 1771, was an enthusiastic admirer of David. He attracted notice by a picture of Bonaparte on the Bridge of Arcola, in 1801; and this was followed by a succession of large pictures or painted chronicles of the great military events of the Empire. Gros was a painter of great powers, but generally coarse in his execution, and not seldom also in the treatment of his subject. The "Plague of Jaffa, with Bonaparte visiting the Sick," and the "Battle-field of Eylau," are examples of this coarseness, more especially the former, which he has contrived to make a most disgusting exhibition. He painted, however, other historical works of a more delicate character, and some excellent portraits. He was likewise a decorator in the spirit of the great schemists of the ante-revolutionary epoch in France; as in the cupola of St. Geneviève, painted in oil, in 1824, and for which he was rewarded with the dignity of baron by Charles X. Of his more refined works may be mentioned—"Francis I. and Charles V. visiting the

[1] There is an engraving of this picture by Forster.

[2] There is a small repetition of it in the Louvre.

Tombs of St. Denis,"[1] and "Sappho leaping from the Promontory of Leucate."[2] This last was a tragedy of which he produced a more fatal imitation. Notwithstanding all his honours, he had not strength of mind enough to bear the adverse criticisms of his opponents on his works exhibited in 1835, and on the 26th of June of that year, he drowned himself in the Seine, near Meudon.

ANNE LOUIS GIRODET (1767-1824), was the favourite pupil of David, and was perhaps the most offensively mannered painter of this school: his colouring is especially disagreeable, but he possessed one essential quality of the great painter in a high degree—the power of drawing the figure correctly. On this account his drawings have a much greater value than his pictures. Such pictures as by the repose of their subjects admit of the simple display of form, and require little else, are the compositions that such a talent as Girodet's should have been restricted to. He has left two such works in the "Dream of Endymion," in the Louvre, and "Pygmalion and his Statue," in the Somariva collection. He was exactly in his province in painting the sleeping Endymion by moonlight. In the "Burial of Atala," from the story of Chateaubriand, also in the Louvre, there is already a want of animation, though the composition has but two figures in it besides the body of Atala; they are as inanimate as the corpse itself. The example, however, which shows the defect of this conventional art in all its enormity, is the "Scene from the Deluge," painted in 1806, and by which Girodet established his reputation with his contemporaries, and in 1810 carried off the prize from David. It is also in the Louvre, having been purchased in 1818, together with the "Endymion," and the "Atala," for the sum of 50,000 francs. This composition, of which there is a lithograph by Aubry le Comte, exceeds all bounds of probability, is in fact, an outrage on every principle of natural composition. A man is carrying on his back his father, and in his right arm his wife; she again carries one child in her arms, and another is hanging by her hair; and the whole support of this family of three generations, is a broken branch in the left hand of the father. The group has just lost its equilibrium, and they are all about to fall headlong into the waters below, yet the figures are perfectly motionless. The tree itself in its natural position could not have been reached by the father, unless quite on the rock, and if reached, the equilibrium of the group must have been perfectly secure; to make the composition still more offensive, the figures have the carnations of corpses. The whole picture is a good illustration of the saying that there is but a line between the sublime and the ridiculous; a subject in itself grand and awful has

[1] Engraved by Forster.

[2] Engraved by Langier.

been rendered absurd by the imbecility of its treatment. This painter's "Revolt of Cairo," in the Louvre, is another extremely extravagant composition. In 1829 was published a work entitled, "Les Œuvres posthumes poétiques, et didactiques, di Girodet-Trioson," in two volumes, 8vo. It contains also his life and correspondence. He adopted the name of Trioson in 1812.

JEAN GERMAIN DROUAIS, of Paris (1763-88), from whom much had been expected, died at too early an age to produce many works: but though his pictures are few, some of them are reckoned among the best works of the modern French school: his masterpiece is "Marius at Minturnæ."

There is a cut illustrating the peculiar character of the French school at this period, in Count Raczynski's "Histoire de l'Art Moderne, &c." It represents three celebrated compositions of three of the most distinguished masters of the school:—the "Oath of the Horatii," by David; the "Offering to Esculapius," by Guérin; and the Marius above mentioned, of Drouais; all of which works sufficiently exemplify the then prevailing paramount imitation of the antique.

MICHEL MARTIN DROLLING, of Oberbergheim near Colmar (1786-1861), though less conspicuous than most of the above noticed, cannot be omitted in an enumeration of the great scholars of David. He was spared the infliction of the military chronicles, for his time was after the Restoration. Drolling had his share of the patronage of the government, but his subjects are from poetry, and classical or religious history; and, like most of his contemporaries, he has painted some good portraits. Two of the decorated ceilings of the Louvre are by Drolling. In 1833 he was elected a member of the Institute of France. His services are sufficiently recorded in the simple statement—that he was a good academic painter.

ALEXANDER DENIS ABEL DE PUJOL (1787-1861), of a noble family of Valenciennes, was likewise one of the most eminent and successful masters of this school. He obtained the rank of Member of the Institute in 1835, having succeeded to the place of Gros. He is the painter of the ceiling in the Antique Museum of the Louvre, representing the History of Joseph—also of two great altar-pieces in Paris—"The Preaching of St. Stephen," in St. Etienne du Mont; and "The Burial of the Virgin," in Nôtre-Dame.

With the restoration of the old government in France, a general restoration of the taste in art was also evinced; the inordinate battle-painting disappeared with the Empire, and other phases of society besides the love of slaughter occupied the attention of painters. JEAN LOUIS GERICAULT, born at Rouen in 1791, was the first to decidedly throw over the art of David. He is the greatest of the French painters yet represented in the Louvre. His

principal master was Guérin, whose studio he entered about 1809; in 1817 he visited Italy, spending only a short time in Florence and Rome, when he was recalled to France by family affairs. Gericault established a great reputation by a single picture, his "Wreck of the French Frigate Medusa," which was lost off the coast of Africa in 1816. It is an immense canvas, twenty-four feet wide by eighteen high, representing a raft containing the fifteen survivors of the original crew of the frigate, at the moment of discovering the vessel that eventually rescued them: they had been on the raft thirteen days. It was by his classical contemporaries, when exhibited in Paris in 1819, considered a mere piece of *genre*-painting on a great scale, as the majority of Gericault's works belong to this class of art. It, however, represents in the highest degree all the great qualities of the modern school of France, with the single exception of colour: it is a prodigy of dramatic power; and is to the utmost degree effective in its execution.[1] Gericault allowed his great work to be brought to England, and it was exhibited in the Egyptian Hall, in Picadilly, with great success, not only to the glory of the painter, but to his profit also. It was purchased after Gericault's death by the Count de Forbin for Charles X., for the insignificant sum of 240*l.*—6000 francs, and is now in the Louvre. This great painter died prematurely, of consumption, on the 18th of January, 1824.

Another great painter of the modern school of France, or perhaps rather of Italy, possessing an equal appreciation of nature with Gericault, but less energy than that master, was Louis Leopold Robert, by birth a Swiss. He was born at La Chaux de Fonds, in Neufchâtel, on the 13th of May, 1794. He was brought up as an engraver, but soon showed himself one of the ablest painters of his time: he too forsook the pomp of war, and the ideal of the antique, for the real and the beautiful in nature herself. Leopold Robert studied painting only a short time in Paris under David, and as a foreigner, being ineligible for the *grand prix de Rome*, he returned to Neufchâtel, in 1816, and there for a while practised portrait-painting. This enabled him to undertake the journey to Italy on his own account: he arrived in Rome in 1818, and from this time devoted all his energies to the picturing the striking passages of ordinary life in Italy, which, from climate, position, architectural monuments, and the character of its people, presents, like Spain, but one vast field of poetry, romance, and the picturesque. He produced several most striking pictures during his Italian career, all of which are distinguished as much by their excellence as works

[1] The admirable print of this picture by S. W. Reynolds, is a triumph of the art of mezzotint engraving.

WRECK OF THE MEDUSA. (GERICAULT.)

of art as by their dramatic illustration of national character and local customs. Pictures of banditti necessarily filling an important place in such a category.

One of the first that attracted notice was the "Neapolitan Improvisatore on Cape Misenum," painted in 1821; but those on which the fame of Leopold Robert chiefly rests are especially three, assumed to represent the various people and the various seasons in Italy; the execution of the fourth being intercepted by the painter's death. They are—"The Fête of the Madonna del Arco," illustrating Spring life at Naples; "The Reapers of the Pontine Marshes," representing Summer among the peasants of the Romagna; and "The Departure of the Fishermen of the Adriatic," picturing one phase of Winter life with the Venetians. All being what are commonly called *genre* pictures, being neither history, mythology, nor allegory. They are pictures of actual life; and in all respects perhaps, save colouring, are works of art of rare accomplishment; especially in their sentiment of popular life: the Reapers, or *Moissonneurs*, now in the Louvre, with the grand figure reposing between the two buffaloes, is a striking work in this respect.[1] Robert visited Paris in 1831, the year in which his *Moissonneurs*, or Reapers, was exhibited in the Louvre, and he was decorated with the cross of the Legion of Honour on the occasion. In 1832 he went to Venice, to paint his great Venetian picture, his last original work:[2] he complained repeatedly of ill-health at Venice, and seems to have gradually fallen into a state of utter despondency, and shortly after his "Fishermen of the Adriatic" was despatched to France, where, owing to custom-house obstructions, it arrived too late for the exhibition of the Louvre, he committed suicide: he died in front of his easel by his own hand on the 20th of March, 1835, on the anniversary of the day, ten years before, that a brother had committed the same act of insanity. A *post-mortem* examination showed water on the brain.[3]

Francois Marius Granet, of Aix (1775-1849), was a most able architectural painter. He lived much in Rome, was highly honoured

[1] All have been finely engraved by Zach. Prevost; there are also some good lithographs of these, and of other of the painter's works.

[2] He repeated for Count Raczynski, but did not quite finish, his *Moissonneurs*, after the completion of the "Fishermen of the Adriatic;" this replica is, or was, in the possession of his own family at Neufchâtel.

[3] The reason of this suicide has never been explained. A disappointed affection has been given as the cause, but the causes were no doubt several—his ill-health, some apparent hereditary weakness, and his disappointment with regard to his last picture. His "Fishermen," however, was admitted into the exhibition after his death. An exhibition of a collection of Leopold Robert's works, many pictures, and drawings after others, by his brother Aurel Robert, took place at Neufchâtel in 1835. See the work published by Feuillet de Conches, "Leopold Robert, sa Vie, ses Œuvres, et sa Correspondance," 2nd Edition, 8vo., Paris, 1854; also Kugler, "Kleine Schriften und Studien zur Kunstgeschichte," vol. iii., 1854.

by Louis XVIII., and left his large fortune to his native town, for the establishment of an Art Museum. A fine specimen of his work is the view of the Interior of San Francesco at Assisi, now in the Louvre; it is signed *Granet a Assise*, 1823. Granet is distinguished for the effective light and shade of his interiors, and the interesting and skilful treatment of his figures. He was a Member of the Institute, the highest distinction for cultivated men in France, corresponding to the ancient dignity of Academician: the number of painters admitted, in the division of the *Beaux Arts*, is fourteen only.

We now come to the immediate past; and the school of France presents us four remarkable men, each taking the highest rank in his own peculiar sphere—Delaroche, Ary Scheffer, Decamps, and Horace Vernet: the first illustrating more especially the province of the heart; the second, thought or sentiment; the third, material life or sensuous nature, and the fourth, military prowess.

Paul Delaroche was born in Paris in 1797, was the pupil of Baron Gros, and is in some respects the most distinguished of the recent painters of France. Though not possessed of the surprising facility and power of Horace Vernet, his works are of a higher character, and display more variety: for him the classic school of David appears to have had no attractions. His earliest historical pictures were of religious subjects; and from "The Examination of Joan of Arc, in her Prison, by Cardinal Beaufort," painted in 1824, to 1856, he produced a succession of masterpieces; but mainly from dramatic incidents of ordinary life, especially during the later middle ages, or the period of the Renaissance. In colour he has few rivals in any of the schools of Europe; his design, perhaps, in his larger pictures, may be termed academical, as being of a somewhat uniform standard, but many of his works are free from this disqualification and every other convention, being perfect dramas: such, for example, as his "Death of the Duke of Guise," 1835; his "Napoleon at Fontainebleau," 1847; and the remarkably effective picture of "General Bonaparte crossing the Alps;" all well known by admirable engravings: the last contrasts with singular advantage with the conventional horseman of David, bearing the same title. Though the above pictures have been classed as works of the higher *genre*, they contrast favourably in every respect as art with some others, reputed works of *history*, as the "Death of Queen Elizabeth;" "Strafford;" "Charles I. insulted in the Guard Room," at Bridgewater House; and others. The fine picture of "Cromwell contemplating the Remains of Charles I.," belongs perhaps rather to the sphere of *genre* than of history, if such a distinction can be made when an historical incident, real or imagined, is treated on so large a scale. A man looking into a coffin, ordinarily treated, is clearly a *genre* subject;

but when represented with such grandeur as Delaroche has displayed on the occasion referred to, it becomes a great historical picture. He painted also small religious pieces of a high sentimental character.

The greatest work of Delaroche, in point of extent and labour, is the "Hemicycle" of the theatre of the École des Beaux Arts at Paris, painted in 1837-41, in which he has represented the arts of various countries and times in groups of portrait figures of the several most distinguished artists of the various periods. This must be enumerated among what we have ventured to term his academic productions: it contains much fine painting, and is richly coloured, but is by its very nature necessarily undramatic. The symbolic figure of Gothic architecture is said to be the portrait of the painter's wife, Horace Vernet's daughter, to whom he was married at Rome in 1835. There is a beautiful small reproduction of the composition of the "Hemicyle," which was exhibited in London in 1855.[1] Among the most striking pictures of his latest years is the great work "The Girondins;" but no picture displays the absolute ability of Paul Delaroche more than his "Assassination of the Duke de Guise," though small: here, independent of almost perfect art, are dramatic unity and probability, developed to that extent that painting is forgotten, and one can think only of the infamous assassination; all art convention is utterly discarded: the large chamber compared with the small figures; the prostrate body, and the bed on one side; the great space between, and on the other the group of skulking assassins, with the cowardly king, still afraid of the duke though but a corpse.[2] If such art is to be called *genre*, it is a genre of an altitude to which few historical painters indeed have ever attained. He has displayed the same absolute skill in many other of his pictures; and whether he is to be considered an historic or a melodramatic painter, as some of his contemporary critics have discussed, is a matter of little importance. Delaroche's melodramas are, as a rule, infinitely greater works of art than the factitious epics and conventional histories of the majority of his contemporaries: if his pictures appeal forcibly to the heart, it is from their genuine superior powers of thought and representation; not owing to any histrionic exaggeration of sentiment. Where such exaggeration does occur, as in his "Death of Queen Elizabeth," now in the Luxembourg, it has been almost fatal

[1] Engraved by Henriquel-Dupont. It contains 75 life-size figures, and occupied the painter three years: the remuneration he received, previously stipulated, was only 75,000 francs. The painter declined any further reward.

[2] It belonged originally to the Duke of Orleans, and at the sale of his collection at Paris, in 1853, it was sold for 52,500 francs, the exact sum realized also by the "Christus Consolator" of Ary Scheffer at the same sale—2000 guineas. The "Death of the Duke de Guise" is engraved by T. V. Desclaux.

to the picture: despite all the technical merits of this work, the queen herself is simply a caricature.

His principal works have been nearly all admirably engraved by S. W. Reynolds, Henriquel-Dupont, Desclaux, A. and J. François, Martinet, and other eminent engravers: their subjects are drawn as prominently from English story as from French.

Delaroche became a Member of the Institute in 1832; and obtained the Cross of an Officer of the Legion of Honour in 1834. He was also a professor of the École des Beaux Arts; but he abstained from taking any part in the great International Exhibition at Paris in 1855: it is said from political motives. Similar feelings caused the absence also of the name of Ary Scheffer from that Exhibition. In 1845 he lost his wife, Louise, the only daughter of Horace Vernet, to whom he was greatly attached. He died in Paris on the 3rd of November, 1856.

Ary Scheffer belongs to the class of so-called subjective painters: he represented the sentiments of human nature rather than the incidents of human life, so well rendered by Paul Delaroche; and adds another to the group of the able painters of France, who disregarded the affected revival of ancient art for the poetry and inner nature of humanity.

German by descent, Dutch by birth, and French by education, he could scarcely have any national prejudices or local bias. He was born at Dort, his mother's native city, on the 10th of February, 1795, and having passed his earlier years at Lille, was taken by his mother to Paris in 1811, and entered the school of Guérin, where he became acquainted with Gericault, and was evidently much influenced by that master-mind. The subsequent idealization of his style is said to have been owing to the influence of Ingres. He mixed early in political matters, and remained always strongly attached to the Orleans family, to which he was appointed teacher of drawing and painting in 1826: the young Duke of Orleans became the purchaser of some of Scheffer's finest works.[1] In 1850 he married the widow of General Baudrand: for many years a natural daughter, born in 1830, had been his companion and solace; but about 1846 she married a physician of the name of Marjolin. On the 15th of June, 1858, he died, in his sixty-fourth year.[2]

Ary Scheffer was essentially the poet painter: he came into general notice somewhat before Paul Delaroche, and attracted universal attention, not only in France, but throughout Europe, by his remarkable picture of "Francesca di Rimini," from Dante, painted

[1] At the Orleans sale, in 1853, Scheffer's four pictures were sold as follows:—"Francesca di Rimini," 43,600 francs; "Christus Consolator," 52,500 francs; "The Giaour," 23,500 francs; "Medora," 19,500 francs. Maxime du Camp, *Les Beaux Arts*, 1855.

[2] See "Memoir of the Life of Ary Scheffer," by Mrs. Grote; London, 1860.

in 1835; which appeared like a vision from the spiritual world, after the modern antiques of the school of David, and the military chronicles of the Government of July. Scheffer, too, painted what the French have termed the higher *genre;* and he produced also many admirable works of exalted religious sentiment, though of somewhat austere ethics. Of the former class are his various representations from Faust, the Mignons, Beatrice, the Giaour, the "King of Thulé," and others, which are all productions also of an eminently pathetic and poetical character. Of the second, and commonly assumed higher class of works, are, among others—"Ruth and Naomi," "St. Monica and St Augustin," "The Holy Women returning from the Sepulchre," "Les Gémissemens," or "Les douleurs de la Terre," "Le Christ Consolateur," and his last work; "The Angel announcing the Resurrection of Jesus." Nearly all are well known from the admirable engravings after them by Henriquel-Dupont, Blanchard, Girard, Calamatta, Caron, and others. The uniform mystic melancholy tendency, however, of Ary Scheffer's works is very striking; the sentiment bordering occasionally on the ascetic, or on despair; nearly all suggesting some actual evil or impending doom, as if life were identified with misery. This character of the painter's works indicates something more than that common morbidity of mind which is often induced by a weakly bodily health. His "Christus Consolator" is not an exception to this melancholy tendency, for it impresses the extent of misery rather than its alleviation. In vain do we look for sunshine; for love or for hope. However this may be, the chief quality in all Scheffer's pictures, of every kind, is sentiment or character; to this everything is subordinate; there is an expression of grandeur in the treatment of the least of his works: he was never merely academic in the execution of his pictures, though they are sometimes dryly painted. Louis Philippe endeavoured to enlist his powers in the service of "*Toutes les Gloires de la France,*" at Versailles, but he was not a trophy painter, and his contribution to the vast picture repertory in the palace of Versailles added neither to the glory of France nor to that of the painter.

Ary Scheffer's reputation is already as much European as it is French. He was not a member of the Institute, but was made an officer of the Legion of Honour in 1835: he never exhibited after 1846, and like Paul Delaroche, abstained from political sentiments from contributing to the International Exhibition of 1855.

In ALEXANDRE GABRIEL DECAMPS, also one of the greatest ornaments of the modern school of France, we have the painter of actual life: he was born in Paris, March 3rd, 1803. He excelled equally in landscapes, animals, or *genre* pictures, and these were his ordinary subjects, though he had been educated by Abel de Pujol as an

historical painter, and as such he commenced his career. He is particularly distinguished for the force of his execution; and his subjects have always been highly popular as taken from the life of the day. Decamps visited the East, and he has left us many remarkable pictures of Eastern life; some of which are among his best and most interesting works. His facile, showy pictures quite astonished the connoisseurs of Europe, at the Paris International Exhibition, in 1855, where there were forty-four paintings, besides drawings, by Alexandre Decamps. He loved the chase, and to this pursuit we owe his premature death: he joined a hunting party in the Forest of Fontainebleau, and was thrown against a tree by his horse, and killed, on the 23rd of August, 1860. He had been nominated an Officer of the Legion of Honour in 1851.

Emile Jean Horace Vernet, the most masterly painter of modern times, was born in the Louvre, Paris, on the 30th of June, 1789, and after acquiring the elements of his art from his father, Carle Vernet, entered the studio of Vincent. So great was Horace's ability, from mere childhood, that at fifteen he was his own master, and maintained himself by his drawings: yet he failed in 1810 to gain the travelling pension from the Academy of Painting, which his father Carle had obtained in his day: the requirements of the Academy were too exact and precise for the buoyant genius of the young painter. He was, however, an exhibitor at the Louvre, and was married to Louise Pujol, before he became of age. He also served for a short time as a soldier, which experience proved a valuable initiation for him into the specialities of that service, to the illustration of which, by his pencil, he has acquired such immortal fame. He obtained a medal of the first class for historical painting in 1812; and in 1814 Napoleon decorated him with the Cross of the Legion d'Honneur, not, however, for his painting, but for his gallant conduct before the enemy, at the Barrière of Clichy: he and his friend Gericault, served in a regiment of Hussars on that occasion.[1] He became an Officer of the Legion of Honour in 1825, a Commander in 1842, and shortly before his death a Grand Officer.

In 1826 Horace Vernet was elected a Member of the Institute; and in 1828 he succeeded Guérin as Director of the French Academy of the Arts at Rome. He remained at Rome about seven years, and there painted some of his most admirable works—among which is conspicuous the very popular picture, now in the Luxembourg, of "Raphael encountering Michelangelo on the steps of the Vatican;" he has introduced in this picture his daughter Louise, afterwards Madame Delaroche, as a Roman peasant: it was exhibited in the Louvre in 1833. He resided in many other countries besides Italy:

[1] See the "Fine Arts Quarterly Review," No. III., 1864.

in Algeria, in Egypt, in Syria, in the Holy Land, in Russia, and in England. There were few of the great European monarchs of his day who did not delight to honour Horace Vernet: when at home, he resided chiefly at Versailles; but he had apartments also at the Institute; and he spent some part of the year on his estate of "Les Bernettes," at Hyères. He was twice married: the second time in 1858, to a widow, Madame de Boiricheux, the daughter of an English general, named Fuller.[1] He died in Paris, full of years and honours, on the 17th of January, 1863.

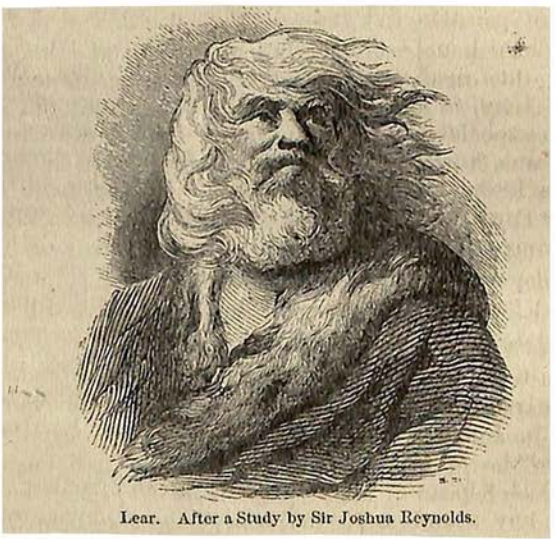
The facilities of execution and general powers of observation displayed by Horace Vernet may be termed prodigious; he is said to have possessed the rare faculty of having been able to paint objects correctly from pure memory. He commonly painted *alla prima*, as the Italians express it, that is, without retouching; and often even without any previous preparation on the canvas; yet there is a perfect unity in the general effect of his works. Political changes sometimes interfered with his position and influence; but on the whole his career was one of unbroken progress, and of unrivalled celebrity, in modern times; and he was without a peer in his own more special department of painting—the incidents of war. His sphere was, however, general as well as special; and though he is in the higher spheres of art not, I imagine, to be compared with either Paul Delaroche or Ary Scheffer, Horace Vernet was far from being a mere military chronicler, as many of his school have been, nor was he a mere naturalist or genre painter. A vast display of his powers was shown at the Paris Universal Exhibition in 1855, when he was awarded a Grand Medal of Honour: he exhibited on that occasion twenty-two pictures: comprising, among others of startling effect, the following important works:—the Battles of Jemmapes, Valmy, Hanau, and Montmirail, now all belonging to the Marquis of Hertford; the "Barrière de Clichy, or the Defence of Paris in 1814," painted in 1820; Mazeppa (1825); Mazeppa and the Wolves (1826); the Cholera on board the *Melpomene* (1830); Judith and Holofernes (1831); Rebecca at the Fountain, painted in Rome in 1834; the Storming of Constantina, 13th October, 1837, a repetition, painted in 1855, of one of the magnificent works of 1839, relating to this siege; the vast "Taking of La Smala," of Abd-el-Kader, in May, 1843 (1845); and the Battle of Isly, August, 1844 (1846). Other great works are—the Battle of Tolosa (1817), and the Massacre of the Mamelukes (1819), both now in the Luxembourg. He is seen to very great advantage at Versailles, in the so-called Hall of Constantina, where is the stupendous picture of the assault of that city, which was ex-

[1] "Fine Arts Quarterly," *l. c.*

hibited in the Louvre in 1839, and which is alone sufficient to establish a great and lasting reputation for any painter. Horace Vernet[1] painted many portraits; and also a mass of what may be called genre pictures, of a most striking character; such as the "Arab Camp Scene," at Manchester House. A very capital portrait of this great French master was exhibited at the Royal Academy in 1855, by a great English master, J. R. Herbert, R.A.[1]

CHAPTER XXXIII.

PAINTING IN ENGLAND—DISTINCTIVELY CHARACTERIZED BY THE INFLUENCE OF REMBRANDT, MEDIATELY THROUGH SIR JOSHUA REYNOLDS—COLOUR AND EFFECT AS AN END—IMITATIVE REVIVAL.



Lear. After a Study by Sir Joshua Reynolds.

With the following rapid view of the progress of painting in

[1] The general authorities for the History of Painting in France are—Felibien, "Entretiens sur les Vies et sur les Ouvrages de plus excellens Peintres," &c., 6 vols., 12mo., London and Trevoux, 1705-25; D'Argenville, "Abrégé de la Vie des plus fameux Peintres," &c., 3 vols., 4to., Paris, 1745-52; Gault de Saint Germain, "Trois Siècles de la Peinture en France," &c., 8vo., Paris, 1808; De Laborde, "La Renaissances des Arts à la Cour de France, Peinture," 8vo., Paris, 1850-55; "Mémoires Inedits des Membres de l'Academie Royale," 2 vols., 8vo., Paris, 1854; Gabet, "Dictionnaire des Artistes des l'École Française au XIX^e^ Siècle," 8vo., Paris, 1831; Robert-Dumesnil, "Le Peintre-graveur Français," &c., 8 vols., 8vo., Paris, 1835-50; Baudicour, "Le Peintre-graveur Français continué," 2 vols., 8vo., Paris, 1859-61; and Villot, "Notice des Tableaux du Musée Impérial du Louvre. Ecole Française," 8vo., Paris, 1861.

England, the proposed object of this comprehensive sketch will be completed. Painting and painters have been the theme throughout; the art itself in its various development has been a chief object of review; but I have also endeavoured to present the painter himself in his social position and circumstances as fully, as regards essential facts, as the space at my command would admit. Such painters as have not been distinguished for any other service than that of repeating what had already been done by others, have been little more than named, and that only in such cases where they were of high merit, or the principal promoters of the art in their respective localities. The same course will be pursued, with some slight allowance for home prejudice, in the review of painting in England.

As we have seen it to be the case in many other countries, so the native school of England is of comparatively recent date. What the Italian painters did immediately in Spain and France, was done by Flemish and German masters in England; the art of Italy operating thus mediately likewise in this country. We have no record of English artists of importance previous to the reign of Charles I., and the masters of this period were almost exclusively portrait painters. Before the time of Charles, all important works in painting were intrusted to foreigners, and also during his and some subsequent reigns foreign artists had more especially the public favour.

England possessed one celebrated artist of her own in the reign of Henry VI.; this was WILLIAM AUSTEN, the founder and the artist of the celebrated monument to Richard de Beauchamp, Earl of Warwick, in St. Mary's church, at Warwick: a work which shows Austen to have been little inferior to his celebrated Italian contemporaries, Donatello and Ghiberti. Richard Earl of Warwick died in 1439.[1]

Henry VII. appears to have been one of the first British monarchs who paid any attention to the arts. He employed some distinguished foreign artists; among the painters, JAN MABUSE was the principal. In the following reign, that of Henry VIII., a much greater activity commenced: one of the first painters in Europe was then domiciliated in this country—Holbein. England was, however, not without its native painters at this time. JOHN BROWNE, the builder of "Painters' Hall," was appointed Sergeant-Painter to Henry VIII. in 1511, "with 2*d.* a day out of the issues of the lordship of Whitley, in Surrey, and four ells of cloth at Christmas annually, of the value of 6*s.* 8*d.* an ell, from the Keeper of the Great Wardrobe." He died in November, 1532. Another Ser-

[1] See the writer's notice of AUSTEN in the "Supplement to the Penny Cyclopædia."

geant-Painter was Andrew Wright, who preceded Holbein to the grave in 1543. And a Vincent Volpe, the king's painter, was after Holbein's arrival receiving a salary of 20*l.* a-year.[1]

HANS HOLBEIN, or HOLBAIN, the younger, though possibly of a family originally Swiss, appears to have been born in Augsburg in 1495, and to have removed with his father to Switzerland about 1516. He resided chiefly at Basel until 1526, when he established himself in this country, and he died in London, in 1543. These dates mark the principal epochs of his life: the first is not only mentioned by an old writer,[2] but is also derived from the inscription of the picture of "The Virgin and Child with St. Anne,"[3] in the Augsburg Gallery, known to have been painted in 1512, as that year is inscribed on another portion of the original picture now separated from it. On a book in the lap of St. Anne, recent cleaning of the picture has discovered the following interesting inscription:—JUSSU VENER. PIENTQUE MATRIS VERONICÆ WELSER H. HOLBAIN AUG. ÆT. SUÆ XVII.[4]

1516 is assumed to be the time of his settlement in Basel, as his latest works painted at Augsburg bear that date; the exact time is, however, uncertain, and he appears to have paid Basel one or more visits before he finally settled there, which, according to Passavant, was not until 1519, when his name was formally inscribed among the painters of that city. In 1517 he was in Lucerne.

In 1526 Holbein came to England, with a portrait of Erasmus and a letter of introduction from that great scholar to Sir Thomas More, who received Holbein very kindly, and took him into his house at Chelsea. Three years later he entered the service of Henry VIII., who gave the painter an apartment in the palace, and an annual stipend of 30*l.*, besides the payment for works executed for the king.

Holbein died of the plague, but not as hitherto reported in 1554, when there was no plague in London, but in 1543, in his forty-eighth year: his will, lately discovered,[5] is dated the 7th of October, 1543, and it was administered on the 29th of November of that year. During his seventeen years' residence in England, Holbein paid only three visits to his family in Switzerland—once in 1529, again

[1] See "The Contemporaries and Successors of Holbein," by Mr. J. G. Nichols, in the "Archæologia," vol. xxxix.

[2] Carolus Patinus, or Patin.

[3] Engraved in Förster's "Geschichte der Deutschen Kunst."

[4] Jussu Venerabilis pientissimæque matris Veronicæ Welser. Hans Holbain Augustanus ætatis suæ xvii. See "De Johannis Holbenii celeberrimi pictoris, origine, adolescentia, Primis operibus, Dissertatio," &c., by Dr. Alfred Woltmann. Vratislaviæ, 1863.

[5] In 1861, by Mr. W. H. Black, F.S.A., and now preserved in the Record Room of St Paul's Cathedral.

in 1532, and again in 1538. He continued to receive a stipend of 50 florins a-year as painter to the town of Basel, even while residing in England; his wife received also a small pension from the same authorities:[1] it does not appear that either his wife or his two children, a boy and a girl, ever visited him in England: he died poor.

Perhaps the most excellent of all this great painter's works is the portrait of Morett, the jeweller of Henry VIII., a half-length on wood, now in the Dresden Gallery, where it was long miscalled Leonardo da Vinci: an orignal drawing of it, from the Woodburn collection, now hangs near the picture in the Gallery.

The so-called "Meyer Madonna," a beautiful work, in the Dresden Gallery, representing the family of the Burgomaster Meyer, is probably a repetition or copy of the Darmstadt picture of the same subject; it by no means displays the masterly hand so striking in the portrait of Morett the jeweller, and it suffers by the close juxtaposition of that exquisite painting.[2]

Holbein is chiefly distinguished as a portrait-painter, though he was not exclusively such. He represents the simple, exact, imitative school of portraiture, in which the principal motive is mere resemblance, not of character, but of feature. Many of Holbein's works are perfect of their class; but he is not the painter of all the pictures that are attributed to him: the shortening his supposed life by eleven years has reduced the number of genuine known Holbeins in this country to very few. The Barber-Surgeons' picture contains some very fine heads, but it has been considerably retouched. Holbein's colours are thinly driven, of a brownish-yellow, and a careful outline is sometimes seen through the colour. From the following anecdote, told by Walpole, it would appear that *exactness* was, un-

[1] Dr. W. Schäfer, "Die Königliche Gemälde-Gallerie zu Dresden," &c.; Hegner, "Hans Holbein der Jüngere," Berlin, 1827.

[2] I am led to this opinion not from a comparison of the two, for I have never seen the Darmstadt picture, but from an inability to see the characteristic hand or colouring of Holbein in the Dresden example. Dr. Kugler and also Dr. Waagen, came to a similar opinion after a comparison of the pictures, that is that the Darmstadt preceded the Dresden example. See Kugler's "Kleine Schriften," vol. ii., p. 478, and Waagen's "Handbook of Painting," p. 192. There is a print of it by Catherine Patin, and a fine lithograph by Hanfstängl. Among the best of the good painters whose works are given to Holbein and some other of the greater masters, is, I believe, Bartholomaeus Bruyn, of whom very little is known. He was settled in Cologne as early as 1533, and he died there apparently in 1556. See Merlo's "Nachrichten," &c. Two of his sons were painters, and he seems to have had a numerous school in Cologne, where, in the Wallraf-Richartz Museum, are some excellent portraits by him. His style resembles that of Peter Pourbus, the surface being somewhat enamelled. The pair of portraits of a man and his wife in the Van Ertborn collection of the Antwerp Museum, and ascribed to Van Orley, appear to me the exact type of Bruyn's work. Our "Medical Professor," purchased as a Holbein, is possibly another example of this painter.

fortunately, not always characteristic of Holbein. In 1539 he was sent by Lord Cromwell, Henry's minister, to take a portrait of Lady Anne of Cleves; and, says Walpole, "by practising the common flattery of his profession, was the immediate cause of the destruction of that great subject (Cromwell), and of the disgrace that fell on the princess herself. He drew so favourable a likeness, that Henry was content to wed her; but when he found her so inferior to the miniature, the storm which really should have been directed to the painter burst on the minister; and Cromwell lost his head because Anne was *a Flanders mare*, not a Venus, as Holbein had represented her."[1]

Holbein's principal rival in England was probably LUKE HORNEBOLT, or Horembout, of Ghent, who came to England before him, and was in receipt of a higher salary—55*s.* 6*d.* per month: he survived Holbein only a few months, having died in the spring of 1544. Luke's father Gerard, and also his sister Susanna—all three are mentioned by Guicciardini—were also settled in this country. Gerard had a monthly pay of 33*s.* 4*d.*,[2] and died in England as court painter to Philip and Mary. Susanna, distinguished for her miniatures, was born at Ghent about 1503; Albert Dürer praises her ability;[3] he saw her in Antwerp in 1521, and purchased one of her drawings; he notices her in his "Diary;" she is reported to have died in good circumstances at Worcester, as the wife of an English sculptor of the name of Whorstley.[4]

Holbein was succeeded by Sir Antonio More—Antonij Moro, the principal painter of Queen Mary; and Federigo Zucchero, employed by Elizabeth. Moro, says Walpole, "remained in England during the reign of Mary, and was much employed; but having neglected, as is frequent, to write the names on the portraits he drew, most of them have lost part of their value by our ignorance of the persons represented. The poorest performers have it in their power to add so much merit to their works as can be conferred by identifying the

[1] "Anecdotes of Painting," &c. This is a little *coloured*. The original miniature is still preserved. See Walpole's "Anecdotes," &c. A fine collection of drawings by Holbein, at Windsor, of persons of rank of Henry's court, some of which are admirable works of art, was published in fac-simile by John Chamberlaine in 1812. "Portraits of Illustrious Personages of the Court of Henry VIII., engraved in imitation of the original drawings of Hans Holbein, in the collection of His Majesty, with Biographical and Historical Memoirs by Edmund Lodge." A series of photographs from these valuable drawings has lately been made for the department of art at South Kensington.

[2] Nichols, in the "Archæologia," vol. xxxix.

[3] "Item Maister Gerhart Illuminist hat ein Töchterlein, bey 18 jahr alt die haist Susanna, die hat ein Plätlein illuminirt, ein Salvator, dafür hab ich geben 1 fl., ist ein gross wunder das ein Weibsbild also viel machen soll." "Reliquien von Albrecht Dürer," p. 133, Nürnberg, 1828.

[4] Immerzeel, "De Levens en Werken," &c.

subjects, which would be a little reparation to the curious world, though some families should miss imaginary ancestors."[1] By whom or when Moro was knighted, does not appear. He was court painter to Queen Mary, and after her death, in 1558, he continued to hold the same appointment under her husband, Philip II. of Spain.[2] Two English artists distinguished themselves in the reign of Elizabeth—NICHOLAS HILLIARD (1547-1619), and his pupil ISAAC OLIVER (1555-1617), both celebrated miniature painters. Hilliard was afterwards a favourite with James I. Their works are sometimes confounded. Oliver was one of the best miniature painters in Europe; his son, PETER OLIVER (about 1594-1654), was likewise distinguished in the same branch of art. Father and son often worked on the same miniatures, especially as Isaac got old. Peter made for King Charles I. several minute copies of pictures by Titian and Correggio: he made some copies also after Vandyck. The following eminent foreign painters, however, were the principal masters in England during the reign of James I.:—Paul van Somer, Cornelius Janssens, and Daniel Mytens; the last was little inferior to Vandyck himself, in portraiture. The sculptor NICHOLAS STONE (1586-1647) was the most distinguised native artist of this reign. He was the king's master-mason, and was much employed in making monuments, for which he received apparently very handsome payment, amounting altogether to 10,889*l.* He had 4*s.* 10*d.* a day as master-mason when engaged in building the Banqueting-house, Whitehall. The reign of Charles I. presents a numerous list of both foreign and native artists. Of the former, Vanderdoort, Sir Balthasar Gerbier,[3] Abraham Diepenbeeck, Mytens, Rubens, Vandyck, Honthorst, Petitot,[4] and many others.

ABRAHAM VANDERDOORT was, from 1628, the Keeper of the King's Collections, and prepared a catalogue[5] of his pictures as they were

[1] "Anecdotes of Painting," &c., p. 141, ed. 1849.

[2] See Chapters xxix. and xxx.

[3] SIR BALTHASAR GERBIER D'OUVILLY (about 1591-1667), a native of Antwerp, but in 1641, a naturalized Englishman, was a miniature painter and architect, and was settled in this country, in the service of the Duke of Buckingham, as early as 1613. He was a favourite with Charles I., who knighted Gerbier in 1628, and was occasionally employed by the king on diplomatic service. He was a great courtier, and contrived to be in favour also with Charles II. after the restoration. He is the author of several literary works, still preserved. See Walpole's "Anecdotes," &c.

[4] JOHN PETITOT (1607-1691), a native of Geneva, was a very eminent enamel painter; he was also distinguished for his miniature copies of celebrated pictures, including several of Vandyck's portraits. He died at Vevay while engaged on a portrait of his wife, Margaret Cuper, who had borne him seventeen children. Walpole says Charles I. knighted Petitot.

[5] "A Catalogue and description of King Charles the First's capital collection of Pictures, &c., now first published from an original MS. in the Ashmolean Museum

arranged in the palace at Whitehall: he was also Charles's medallist, and he appears to have enjoyed a distinct salary of 40*l.* a-year for each office, besides an allowance of 5*s.* 6*d.* a-day for his keep, or board wages, which was granted him in 1625. All these favours seem to have made Vanderdoort very nervous. The king had requested him to take particular care of a miniature by Gibson, the Parable of the Lost Sheep: poor Vanderdoort put it away so carefully that when Charles asked him for it, he could not find it, and in despair, he hanged himself: it was, however, found after his death.

Of native painters the following were the most distinguished in Charles's time:—George Jamesone, William Dobson, Robert Walker, Richard Gibson the dwarf, Francis Barlow, and Henry Stone, commonly called *old* Stone.

George Jamesone, called the Scottish Vandyck by Walpole, was born at Aberdeen in 1586, and was about 1616 a fellow-pupil with Vandyck in the school of Rubens, at Antwerp. He had a delicate pencil, and as he left his family well provided, had no doubt a successful career. Yet the sum he received for a portrait, from his patron Sir Colin Campbell of Glenorchy, was only twenty Scotch pounds, or 1*l.* 13*s.* 4*d.* English: this was in 1635. Charles I. visited Edinburgh in 1633, and sat to Jamesone for his portrait, and the king was so well pleased as to present the painter with a diamond ring. Jamesone died in 1644.

William Dobson, a painter of far greater reputation, is considered the English Vandyck, though Charles called him his English Tintoret. He was born in London in 1610, was articled to Sir Robert Peake, a painter and picture dealer, with whom Dobson's chief education consisted in copying the works of Vandyck and Titian: he seems to have had some instruction also from Franz Cleyn, the German, who conducted the king's tapestry works at Mortlake. One of these copies had been noticed by Vandyck himself, who recommended the young painter to the notice of Charles I., and after Vandyck's death Charles made Dobson his sergeant-painter and groom of the privy-chamber. His career was, however, short; he got into difficulties at the outbreak of the civil war, and was imprisoned for debt. He lived many years at Oxford, but died in St. Martin's Lane, London, at the age of thirty-six only, and was buried at St. Martin's on the 28th of October, 1646. Dobson is the painter of several good historical pieces, as well as portraits, which he frequently painted in groups. Two fine examples of his work were exhibited at Manchester in 1857—Sir Charles Cottrell em-

at Oxford, prepared for the press by Mr. Vertue, and printed by W. Bathoe," 4to., 1757. See Walpole's "Anecdotes," &c., Ed. Wornum, p. 264.

braced by Dobson, and Sir Balthazar Gerbier, in the same piece, contributed by the Duke of Northumberland; and a head of Cottrell, contributed by Mr. C. Cottrell Dormer. Sir Charles Cottrell was master of the ceremonies to Charles I. Dobson is said to have been the first portrait-painter who required his sitters to pay half the price of the picture beforehand.

Of ROBERT WALKER, Cromwell's painter, little is known. He had a clever manly touch, without much refinement of colouring or glazing. His head of Cromwell, in the Pitti Palace, where it is attributed to Lely, is the work of a ready master. The Grand-Duke of Tuscany's agent paid 500*l.* for this portrait, in Cromwell's lifetime; it belonged to a lady, a relative of the Protector's, and, very unwilling to part with it, she had vainly fixed this enormous price on it, as prohibitive of its sale. It is an extraordinary sum compared with the twenty pounds Scotch of Jamesone. Walker himself had only 10*l.* for a half-length, in 1652. Walker painted Cromwell several times, and also many of his officers: he painted Cromwell and Lambert in the same piece. His own portrait is at Hampton Court. He died shortly before the Restoration.[1]

RICHARD GIBSON, the dwarf, was born in 1615, and died in 1690. He was also the pupil of Cleyn, and an imitator of Lely, who painted a portrait of Gibson in 1658. He had considerable reputation as a painter, but excelled chiefly in water-colours: there is a good drawing of Queen Henrietta by him at Hampton Court: his Parable of the Lost Sheep, which was the innocent cause of Vanderdoort's death, has been already mentioned.[2]

FRANCIS BARLOW (about 1626-1702), a native of Lincolnshire, was particularly distinguished for his pictures and drawings of birds of prey, which he represented on the wing, sometimes painted on a clear sky on the ceilings of gentlemen's houses. Hollar has engraved twelve of Barlow's designs of hunting, hawking, and fishing; and he himself etched some of his own illustrations to Ogilby's translation of Æsop's Fables: Faithorn also engraved a book of birds after him.[3] Barlow painted also a few portraits.

HENRY STONE, called OLD STONE, the eldest son of Nicholas Stone, Charles's master-mason, though a statuary also, was chiefly distin-

[1] Graham and Buckeridge, "Essay towards an English School," 1706; and Walpole's "Anecdotes," &c.

[2] This remarkable dwarf, who was page of the back stairs to Charles I., was only 3 ft. 10 in. high, and he was married, in the royal presence, to Anne Shepherd, who was of exactly the same height; both were painted several times by Vandyck and by Dobson. They had nine children, five of whom lived to maturity and attained the proper size: the mother died in 1709, aged eighty-nine. See Graham's "English School," &c., and Walpole's "Anecdotes," &c.

[3] "Diversæ Avium Species studiosissimè ad vitam deliniatæ, per Fran. Barlow, ingeniosissimum Anglum Pictorem. Guil. Faithorn excudit, 1658."

guished as a painter: the copy at Hampton Court of Titian's "Cornaro Family" at Northumberland House, was painted by Henry Stone, who died in 1653, and was buried in St. Martin's Church, near his father.[1]

In the reign of Charles II., the principal foreign painters employed in this country were Verrio, Lely, and the two Vandeveldes.

Antonio Verrio (about 1639-1707), a Neapolitan, who had studied in Venice, received large sums of money from Charles II. for much worthless decoration, which has now almost entirely disappeared, but enough remained in Walpole's time to lead him to say, that "without much invention, and with less taste, Verrio's exuberant pencil was ready at pouring out gods, goddesses, kings, emperors, and triumphs, over those public surfaces on which the eye never rests long enough to criticize, and where one should be sorry to place the works of a better master—I mean ceilings and staircases." He received, in 1676-81, no less than 5,545*l.*, for frescoes at Windsor Castle, not including those of St. George's Hall. Among his best works are those of Burghley, where he was employed twelve years, at a salary of 1,500*l.* a-year. Walpole pronounces his masterpiece "The Incredulity of St. Thomas," in the chapel at Chatsworth. He died at Hampton Court, where he lived at the close of his life, in the enjoyment of a pension of 200*l.* a-year, granted by Queen Anne.

Sir Peter Lely (1618-80), of Soest, in Westphalia, but of a Dutch family, came to England in 1641, the year of Vandyck's death, and became a celebrated painter of women, rivalling Vandyck in position and patronage, but in nothing else, though Vandyck was Lely's model: he had a *manner* in painting the eyes, which gives a sameness to his faces; and he seems to want force of colour and of light and shade; but his draperies are free and elegant. Lely is said to be the painter to whom Cromwell remarked, "I desire you will use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and everything as you see me, otherwise I never will pay a farthing for it." His style is well illustrated in the so-called Beauties of Charles II., now at Hampton Court, of which one of the best as a picture is the "Princess Mary, as Diana." Lely was knighted by Charles II.; and he made a great fortune. He was struck with apoplexy while painting the Duchess of Somerset, and died No-

[1] The following inscription to Henry's memory was placed by his brother John, the youngest of the "four rare Stones, the father and three sons," Nicholas, the second son, being the fourth:—"To the memory of Henry Stone of Long Acre, painter and statuary, who, having passed the greatest part of thirty-seven years in Holland, France, and Italy, achieved a fair renown for his excellency in arts and languages, and departed this life on the 24th day of August, A.D. 1653, and lyeth buried near the pulpit in this church."

vember 30th, 1680; his body was buried in St. Paul's, Covent Garden, where a marble bust by Grinling Gibbons was placed to his memory.[1]

Both the Vandeveldes, William the father and William the son, were, from 1675,[2] established in England in the service of Charles II. and James II.; each with an allowance of 100*l.* a-year. The son made pictures of, or from, the drawings of the father; and this apparently by special arrangement with the king. The elder Vandevelde being paid "for taking and making draughts of sea fights," and the son "for putting the said draughts into colours." These drawings were generally made on prepared canvas in pen and ink: the sea-pieces at Hampton Court, painted in 1676-82, are probably their joint productions: they have not the refinement of the ordinary works of the son. Both father and son were eye-witnesses to some of the great naval engagements between the Dutch and the English, in the great war of maritime rivalry.

WILLEM VAN DE VELDE, the elder, was the son of Esaias Vandevelde, and was born at Leyden in 1610, but settled in Amsterdam, and acquired great distinction there; executing many works for the Dutch government. His pictures, however, seem now to be very scarce. After his establishment in this country he lived with his son at Greenwich, where he died in 1693.

WILLEM VAN DE VELDE, the younger, was born at Amsterdam in 1633, and after receiving some instruction from his father, was placed with the excellent marine-painter Simon de Vlieger, whose style he seems to have appropriated, and improved upon. He died in London, April 6th, 1707.

Among this master's most important works, and justifying his great reputation as a marine-painter, are the following two large sea-pieces—a Storm Rising, at Bridgewater House; and a Calm, at Manchester House. The National Gallery possesses two cabinet pieces of great beauty, equally characteristic, showing the same contrast of Calm and Storm, and both signed W. V. V.

[1] Destroyed in the fire of 1795. WILLIAM WISSING, Lely's assistant, a native of the Hague, after Lely's death, succeeded to much of his patronage, and was a favourite with the ladies; he died at Burghley, on the 10th of September, 1687, aged only thirty-one. There are portraits of the Duke of Monmouth by Wissing. GERARD SOEST, called Zoust, a Westphalian, was Lely's rival in male portraits; he came to this country shortly before 1660, and died in February, 1681, aged forty-four. He was the master of John Riley: he seems to have charged 3*l.* for a head. Walpole's "Anecdotes," &c. JACOB HUYSMAN, of Antwerp (1656-96), also had a good business in London as a portrait-painter, in the time of Charles II.: the National Gallery possesses a fair portrait of Izaak Walton by him.

[2] "On the 20th day of February, in the twenty-sixth year of our reign." Walpole, "Anecdotes of Painting," &c.; Kramm, "Levens en Werken der Hollandsche Kunstschilders," &c.

The native artists of this time were less distinguished than those of the preceding reign. SAMUEL COOPER, born in London in 1709, an admirable miniature-painter, was the only artist of great eminence. He is said to have acquired great power by copying the portraits of Vandyck, and was called the Vandyck in little. Walpole, in comparing the works of Cooper and Oliver, says—"Oliver's works are touched and re-touched with such careful fidelity, that you cannot help perceiving nature in the abstract: Cooper's are so bold that they seem perfect nature, only of a less standard. Magnify the former, they are still diminutively conceived; if a glass could expand Cooper's pictures to the size of Vandyck's, they would appear to have been painted for that proportion."

His reputation extended across the Channel: he painted some time in France and Holland, and met everywhere with the same success. Vertue has engraved a fine head of Cromwell after Cooper. He died in London, and was buried in old St. Pancras Church: a pocket-book of Charles Beale—the husband of Mary Beale, another fashionable portrait-painter of this time, especially among the clergy—has the following entry: *Sunday, May 5th*, 1672, *Mr. Samuel Cooper, the most famous limner of the world for a face, dyed.* His widow, who was a maternal aunt of the poet Pope, was granted a pension by the Crown.[1]

In the time of William III., Sir Godfrey Kneller, Sir John Medina,[2] and the flower-painter Jean Baptiste Monnoyer,[3] were the chief foreign representatives of the art.

SIR GODFREY KNELLER, Lely's rival and successor, was born at Lübeck, August 8th, 1646, and after studying some short time under Rembrandt and Bol, in Holland, visited Italy. Having settled in Hamburgh after his return from Italy, he was induced by an English merchant of that city, of the name of Banks, to try his fortune in London. Kneller came over here about 1676, and Walpole records that, to save himself trouble, Charles II. sat to Lely and Kneller at the same time, and that Kneller finished his portrait before Lely had got beyond the mere dead colouring; and Kneller's fortune was made from that time.

Sir Godfrey painted no less than eight crowned heads:—Charles II.; Louis XIV.; James II. (who is said to have been

[1] Graham's "English School;" Walpole's "Anecdotes," &c.

[2] Sir John Baptist Medina, of Spanish origin, was born at Brussels in 1659, practised some time as a portrait-painter in London, but finally established himself in Edinburgh, where he was knighted, and met with great success. He was the last knight made in Scotland before the Union, and died in Edinburgh in 1711. Walpole's "Anecdotes," &c.

[3] See page 470.

sitting to Kneller when the Prince of Orange landed at Torbay, November the 5th, 1688); William III.; the Czar Peter; Queen Anne; Charles VI. of Spain; and George I. of England, who, in 1715, created Kneller a baronet. Sir Godfrey died in London on the 27th of October, 1723, and was buried at Whitton; but a monument by Rysbrach, for the cost of which Kneller left 300*l.*, was erected to his memory in Westminster Abbey. Among Kneller's most popular works is the series of forty-three portraits, known as the *Kit-Cat Club*.[1] The National Gallery possesses a well-drawn head, in the portrait of John Smith, the mezzotint engraver, who executed many good plates after Kneller's portraits, and which the painter himself presented to the engraver. The back of the picture is inscribed *Johannes Smith. Godfridus Kneller, fecit, et dono dedit*, 1696.[2]

Of native painters JOHN RILEY, born in London in 1646, was the most distinguished. He was an excellent portrait-painter, following in the steps of Lely; and when that successful master died, succeeded to much of his patronage, notwithstanding the rivalry of Kneller. "With a quarter of Sir Godfrey's vanity," says Walpole, "he might have persuaded the world he was as great a master." Riley painted Charles II., James II., and Mary of Modena. Charles, when he looked upon his finished portrait, exclaimed, "Is this like me? Then, odd's fish, I am an ugly fellow," which greatly disconcerted Riley, who was extremely diffident of himself. In 1688 he was appointed state painter to William and Mary. Among Riley's masterpieces are reckoned the portraits of—the Lord Keeper North, at Wroxton Abbey; Bishop Burnet, author of the "History of the Reformation;" and the celebrated Dr. Busby, master of Westminster School. He died in London, of gout, in 1691. He was the master of the elder Richardson, who married Riley's niece, and inherited his small property. Sebastian Ricci[3] visited England in the reign of Queen Anne, and remained here ten years, much patronized by the great. Though superficial and incorrect, he had great facility of execution, and his works were sufficiently accurate for halls and staircases. Some of his better pieces are preserved at Hampton Court. He left England on learning that Sir James Thornhill was commissioned to paint the dome of St. Paul's.[4]

With the Georges a more active æra again commences, and the foreigners were from this time gradually but steadily superseded by native artists, who soon completely surpassed them, both in quality

[1] Engraved by J. Faber, in 1795.

[2] "Hamburgisches Künstler Lexicon." Hamburgh, 1854. Walpole, "Anecdotes of Painting," &c.

[3] See page 369.

[4] Walpole's "Anecdotes," &c.

and in quantity. Laguerre,[1] Dahl,[2] Denner,[3] Arlaud,[4] the miniature-painter, Amigoni,[5] and Jean Baptiste Vanloo,[6] were the last of the host of foreign masters who reaped a harvest in England.

Their British contemporaries of ability were—Jonathan Richardson, Charles Jervas, William Aikman, Sir James Thornhill, Joseph Highmore, Thomas Hudson, the son-in-law of Richardson and the master of Sir Joshua Reynolds, and William Hogarth.

JONATHAN RICHARDSON was born in London about 1665, and became the pupil of Riley, whose niece he married. He was a good painter of a head, and perhaps the most original and penetrating critic on art England has yet produced: his writings are still, in my opinion, more matter of fact and comprehensive of their class than any others in the English language, not excepting those of either Reynolds or Fuseli.[7] One of his reasons for writing, was—"to combat a false taste, and a very low one; a taste so false, and so low, as to imagine the meanest parts of Painting to be the whole, or the perfection of it." That is, the *mechanical parts*, which, he says, are in Painting, what language, rhyme, and numbers are in Poetry.

[1] LOUIS LAGUERRE, born in Paris in 1663, was a pupil of Le Brun, and the assistant of Verrio in England, where he painted many halls and staircases, some of which still remain: he died of apoplexy in Drury Lane Theatre, April 20th, 1721.

[2] MICHAEL DAHL was born at Stockholm in 1656, settled in England in 1688, acquired reputation for the vigour of his male, and the grace of his female, portraits, enjoyed a happy old age, and died in London in 1743.

[3] See page 300.

[4] JACQUES ANTOINE ARLAUD, famed for his miniatures, was born at Geneva in 1668, and came to England in 1721, with letters of introduction to the Prince of Wales. Here, among many other distinguished persons, he painted the Duke of Marlborough; and he contracted a lasting friendship with Sir Isaac Newton: he returned to Geneva in 1729, and died there, possessed of a considerable fortune, in 1743.

[5] JACOPO AMIGONI was born at Venice in 1675, and after acquiring great reputation in Munich, came in 1729 to England, where he was much patronized in the decoration of staircases and similar works in the style of Ricci. He returned to Venice in 1739 with 5000*l.* of English money in his pocket. He afterwards made another purse in Spain, where he was painter to Ferdinand VI.; he died in Madrid in 1752.

[6] JEAN BAPTISTE VANLOO was born at Aix, in Provence, in 1684; and having acquired some distinction in Paris, came to London in 1737, and obtained a good business here; but finding the climate disagree with him, returned to his own country in 1642, where he died in Provence in 1746. Louis Michel Vanloo, painter to Philip V. of Spain, and Charles Amadée Philippe Vanloo, painter to Frederick the Great of Prussia, were sons of Jean Baptiste.

[7] Richardson's writings are—"The Theory of Painting;" "An Essay on the Art of Criticism, so far as it relates to Painting;" and "An Argument in behalf of the Science of a Connoisseur;" all three published together, after his death, by his son, as "The Works of Mr. Jonathan Richardson." 8vo., London, 1773, pp. 346. A very interesting work is "An Account of some of the Statues, Bas-reliefs, Drawings, and Pictures in Italy, &c. With Remarks by Mr. Richardson, *Sen.* and *Jun.*" 8vo., London, 1722.

He was, indeed, one of the best-informed and soundest critics of the whole province of art. Though the first painter of a head of his time, he painted, nevertheless, in the dry manner which prevailed generally in England during the period, and which was a kind of third edition of Vandyck, deteriorating in regular progression. Lely and his school represent the second, and Sir Godfrey Kneller and his contemporaries the third. Kneller was as much inferior to Lely, as Lely was inferior to Vandyck. Though so great a critic, Richardson was, of anything but the head, a very ordinary painter. Much, however, of the unmeaning formality of the portraiture of that age was owing to the monstrous costume of the period, which, with its crowning absurdity, the wig, made all men of the same age look alike. Richardson died suddenly on the 28th May, 1745, upwards of eighty years of age, leaving one son and four daughters.[1]

Charles Jervas, an Irishman, one of Richardson's rivals in face-painting, studied under Kneller in London: he also visited Paris and worked in Rome, where he learnt to copy the old masters. Jervas established himself in London about 1708, and having married a rich widow, had no difficulty in succeeding as a fashionable portrait-painter; but he was distinguished also for his inordinate vanity, which was grossly nourished by his friend and pupil Pope, in his silly "Epistle to Jervas," who died on the 2nd of November, 1739, aged about sixty-five. Jervas's portraits are ordinary heads, in the style of Kneller.

William Aikman was a Scotchman, and a pupil of Sir John Medina. He was born at Cairney, in Aberdeenshire, in 1682, and commenced his career as a law student, but having sold his paternal estate, at Arbroath, in 1707, he left his native country for a lengthened tour on the continent, and in the East; spending some years in Rome. Aikman commenced as a portrait-painter in Edinburgh in 1712; but he met with little success until 1723, when he established himself in London; here he contracted a friendship with Sir Godfrey Kneller, of whom he was an imitator: but his career was short. He died in 1731, in London, but was buried in his own country. There is a good head of Gay by Aikman.

Joseph Highmore, a good portrait but indifferent historical painter, also originally bred to the law, was born in London in 1692, and

[1] Richardson had a great collection of drawings, the sale of which, in February, 1747, lasted eighteen days, and produced 2,060*l.*; many of them being bought by his son-in-law Hudson. His own pictures realized about 700*l.* At the Strawberry Hill sale in 1842, a three-quarter-length of Horace Walpole by Richardson was bought by the Earl of Waldegrave for one hundred guineas, while a similar picture by him, of Robert Walpole, second Earl of Orford, realized only five guineas; the hundred guineas being given for the *portrait*, not the *picture*. There is a head of Richardson etched by himself.

was likewise a pupil and imitator of Kneller. Highmore was a man of great general acquirements: he had considerable anatomical knowledge, and made the drawings for Cheselden's "Treatise on Anatomy;" and we owe to him one of the best works on perspective for artists—"The Practice of Perspective, on the Principles of Dr. Brook Taylor, in a Series of Examples, from the most simple and easy, to the most complicated and difficult, cases." 4to., London, 1763. He died at Canterbury in 1780, in the house of his daughter, who was married to one of the prebendaries there. All Souls College, Oxford, possesses a good portrait of Young the poet, by Highmore.

THOMAS HUDSON, born in Devonshire in 1701, was a good painter of a head; he was the scholar of Richardson, one of whose daughters he married, and was the first man of his profession after the retirement of his father-in-law, and before the establishment of his fellow-landsman and pupil Reynolds, on his return from Italy; when Hudson retired to his villa at Twickenham, where he died in 1779.

There are many good careful heads by Hudson, in the manner of Richardson and Kneller; honest portraits, such as that of Handel, at Oxford, though not effective pictures, yet better works of art, perhaps, than the *ordinary* heads of the present day, in which nature is adapted to the uniform standard of the painter, to whom, it would appear, it does not occur to adjust his scale to the diversities of nature: though the present generation of critics and patrons is far less intolerant of varieties of method than the last two have been. It may be a fair question whether the substitution of a rich pictorial effect, *which is not natural*, is a real improvement upon a simple copy of nature. We are naturally fascinated by clever handicraft, and showy art may be more agreeable than plain nature; but truth is greater than fiction, and the plain copy of nature demands higher accomplishments, both moral and technical, than the performance of a mere skilful piece of handicraft: each doubtless has its place, but the real element of portraiture is truth. Let us take, for example, Holbein and Hoppner, as representative men, illustrating the two systems. Some men have combined both, as Titian and Vandyck, or even Rubens and Velazquez, though in the two last the art element has predominated. There are unfortunately too many who will applaud the artifice, but will not appreciate the truth. In portraiture, certainly, the *objective* is a higher school than the *subjective*.

Down to this time, that is, to the latter part of the eighteenth century, the History of Painting in England appears to be of necessity but a simple review of portrait-painting; and this is assumed to be owing in a great measure to the want of public encouragement, from the withdrawal of the one great source of art, church patronage,

through the change of religion—from Romanism to Protestantism. Because the Romanists have decorated their churches, to decorate our churches would be, in the minds of some, to return to Romanism.

It is a fact that we have still, in the middle of the nineteenth century, our Terricks, who will "not open their doors to Popery," in the shape of a painted illustration of Scripture. Yet how difficult it would be to demonstrate *Popery* in the hanging over our communion tables, or on the walls of our churches, representations of such incidents as "Christ blessing little Children," "Christ's Sermon on the Mount," "Christ weeping over Jerusalem," "The Feeding of the Five Thousand," "The Healing of the Sick," and many others, expounding the religion of love, proclaiming and honouring its Founder, in a manner at once intelligible and expressive, to even the most simple capacities. As each must imagine these things as they are read of, in our churches, according to his capacity, good pictures of the scenes could but add reality to the less perfect imaginings of the more intelligent, and substitute a palpable reality for the vague imaginings of those of lower and less cultivated capacities: there is no Popery, no idolatry in all this: it is simply Christian education. Thousands, besides children, can come to rational conclusions from what they see, while they cannot realize a single image, often, from what they hear only.

Church decoration must of necessity be selected. There is a general and a special character in Romanist art, which is derived from the combination of two distinct qualities, the Catholic or Christian, and the Romanist or Sectarian. All that is great in art belongs to the former, and might as naturally proceed from a Protestant school as from a Romanist. Almost the whole historic art of Spain belongs to the sectarian element: asceticism, sacerdotalism, superstition, legend, have all nothing to do with Christianity; and if all the abominable art they have given rise to were swept from the earth, I believe the world would be a gainer by it.

What would the Roman Catholic churches lose, that a sane mind should regret, by giving up their innumerable votive pictures, from these realms of art? Or what the great galleries of Europe even, if deprived of their Saints Jerome, Antony, Francis, Bruno, and a host of others, and their places were supplied by pictures of a universal character of sentiment; subjects of love and hope, instead of useless selfish despair. The churches and their congregations would, I imagine, be infinite gainers; and the great galleries would convey a far more agreeable impression, if these narrow sectarian elements did not contaminate them. A "woman with a child on her lap," whatever it may be called,—a Virgin and Child, or a Madonna and Bambino,—is a subject of universal interest; the popular "Marriage of St. Catherine," separating

it from its legendary nonsense, is of a like character; but such subjects as St. Simeon Stylites on his pillar; St. Jerome beating his body with a stone; or St. Francis receiving the stigmata, are simply odious; as are most of the so-called martyrdoms when embodied in pictures. Picture galleries would be quite as instructive, and convey a far more agreeable impression, without such works; their visitors might pass out of them, glad in their hearts, rather than in a gloomy reverie on the miseries of humanity. Who can pass through the Gallery of Bologna without being impressed with the unhappiness of life in general, and of the Bolognese in particular? The Belvedere Gallery at Vienna, from its great predominance of Venetian and Flemish pictures, produces quite another impression. The fine men and beautiful women of the Venetian painters, and the gorgeous works of Rubens, at Vienna, produce a very different feeling from the gloomy works of the Bolognese at Bologna, where nearly all is mortification, conciliation, sacrifice. And it is for such works as these last that Art is especially indebted to Romanism. Exercising even the most rigid exclusiveness with regard to such themes, there would still be left infinite subjects for the decoration of our churches; for it is only in this province of art that Protestantism will be found wanting, when brought into competition with Romanism.

With Sir James Thornhill, born at Weymouth in 1676, commenced, in the reign of Queen Anne, the first extensive employment of native talent in Great Britain; and this was due to the patriotism of the Earl of Halifax, but for whom some of the works executed by Thornhill would have been intrusted to Sebastian Ricci; especially those at Hampton Court. That the Italian would have done them better there can be no doubt; but if the arts were to rise in Britain at all, some such surmounting of the barrier of prejudice was imperative, whatever may have been the immediate cost. The productions of this painter in St. Paul's, and Greenwich Hospital, have little to recommend them as works of high art; they are such indeed as might be fairly paid for by the foot, as any other wall-colouring might be remunerated: and the eight chiaroscuros of St. Paul's, and the decorations at Greenwich, were actually paid at the rate of 40*s.* the square yard; for the Hall at Blenheim he received only 25*s.* the yard. Thornhill painted also the staircase and ceilings at Kensington. The example, however, seems to have been without due effect; and this was not altogether the fault of the painter.

The Royal Academy possesses a good set of Raphael's cartoons, copied by Sir James, which occupied him three years; yet (owing to their great size, probably) they realized only 200*l.* at his sale, the year after his death: they were purchased by the Duke of

MARRIAGE "A LA MODE." (HOGARTH.)

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Bedford, and were some years afterwards presented to the Royal Academy. Thornhill died at his paternal seat of Thornhill, near Weymouth, on the 4th of May, 1734, aged only fifty-seven. He sat in Parliament several years for his native town, Weymouth: he was knighted by George I., who had created Kneller a baronet.

Sir James Thornhill's son-in-law, WILLIAM HOGARTH, is the first great name in the annals of British art; and he was more of the satirist than the painter, though in this respect also he is entitled to rank with the most eminent masters of his class in Europe: as a painter, in his best examples, he belongs to the province of the higher *genre*. He was born on the 10th December, 1697, in the parish of Bartholomew, London; his father, who spelt his name Hogart, was a corrector of the press, but had been a schoolmaster, in Westmoreland, his native county. "My exercises when at school," says Hogarth, "were more remarkable for the ornaments which adorned them, than for the exercise itself. In the former I soon found that blockheads with better memories could much surpass me; but for the latter, I was particularly distinguished." And again, "Instead of burthening the memory with musty rules, or tiring the eyes with copying dry and damaged pictures, I have ever found studying from nature the shortest and safest way of attaining knowledge in my art." When his origin is considered, it is remarkable that Hogarth attained to the great technical excellence which indisputably distinguishes his best pictures. Born of poor parents, and bred an engraver of crests and ciphers on silver and metal plates, nothing but the most persevering energy could have carried him to the eminence he afterwards attained. "Our juvenile satirist," says Ireland, "was apprenticed to a Mr. Ellis Gamble, who kept a silversmith's shop in Cranbourn-alley, Leicester-fields. This vender of salvers and sauce-boats had in his own house two or three *rare artisans*, whose employment was to engrave ciphers and armorial symbols, not only on the articles his master sold, but on any that he might have to mark from *cunning workmen*, in silver or meaner metals. In this branch he covenanted to instruct William Hogarth, who about the year 1712 became a practical student in Mr. Gamble's *Attic academy*. In this *school of science* we may fairly conjecture his first essays were the initials on teaspoons: he would next be taught the *art* and *mystery* of the double cipher, where four letters in opposite directions are so skilfully interwoven, that it requires almost an apprenticeship to learn the art of deciphering them. Having conquered his alphabet, he ascended to the representation of those heraldic monsters which first grinned upon the shields of the holy army of Crusaders, and were from thence transferred to the massy tankards and ponderous two-handled cups of their stately descendants. By

copying this legion of *hydras, gorgons, and chimeras dire*, he attained an early taste for the ridiculous, and in the grotesque countenance of a baboon or a bear, the cunning eye of a fox, or the fierce front of a rampant lion, traced the characteristic varieties of the human physiognomy. He soon felt that *the science which appertaineth unto the bearing of coat-armour* was not suited to his taste or talents; and, tired of the amphibious many-coloured brood that people the fields of heraldry, listened to the voice of Genius, which whispered him *to read the mind's construction in the face*, to study and delineate MAN."

After the expiration of his apprenticeship, in 1718, Hogarth earned his livelihood by engraving prints for booksellers; but he often sold some of his plates for little more than the mere value of the copper. The greater part of his income was at all times dependent upon the sale of his prints from his own designs.

In 1730, when thirty-three years of age, he married the only daughter of Sir James Thornhill, against that painter's consent; and he tried his fortune in painting small conversation pieces: he informs us that he expressly chose a path "between the sublime and the grotesque." His object was to make pictures similar to representations on the stage, and he eminently succeeded: though many of his designs are low and extremely vulgar, his best pictures are exquisitely dramatic, without being in the least theatrical. "Comedy," he says, "should in painting, as in writing, be allotted the first place." In what is called historical painting, Hogarth was altogether unsuccessful, as is sufficiently shown by the altar-piece he painted for St. Mary Redcliffe, Bristol, for which, however, he received 500*l*.

He next set up as a portrait-painter, in which capacity he obtained considerable employment, though his portraits were ridiculed by his rivals. His own portrait, in the National Gallery, and Captain Coram's, in the Foundling Hospital, are capital specimens of his ability in this department of art. Many of his designs exist only in prints. Of his paintings, the three following series are the most celebrated:—the Harlot's Progress, 1734; the Rake's Progress, 1735; and the Marriage à la Mode, his best series—now in the National Gallery—1744. Independent of the wholesome satire of these works, the last are excellent costume pictures, and also very good as paintings.[1]

In 1753 Hogarth appeared as an author; he published in that

[1] These last pictures, engraved in 1745, were completed in 1744, and were sold by Hogarth, by auction, June 6th, 1750. They were purchased by Mr. Lane, of Hillingdon, near Uxbridge, who, to the painter's great disappointment, was the only bidder; he obtained the pictures for the small sum of 110 guineas; the frames alone had cost Hogarth 24 guineas. The pictures were bequeathed by Mr. Lane to Colonel Cawthorne, who sold them, in 1797, for 1,381*l*. to Mr. Angerstein, with the rest of whose collection they were purchased for the nation in 1824. See my catalogue of the National Gallery, British School, 12th edition, 1864.

year "The Analysis of Beauty, written with a view of fixing the Fluctuating Ideas of Taste," in the literary department of which he was assisted by Dr. Benjamin Hoadley and Dr. Morell. In 1757 Hogarth was appointed Serjeant Painter to the King, in the place of Mr., the son of Sir James, Thornhill, who resigned. He died at his house in Leicester-fields, October 26, 1764, aged sixty-seven, and was buried in a vault at Chiswick, where he had a villa, and where he generally resided in the summer. His widow survived him twenty-five years.

"Hogarth," says Walpole, "had no model to follow and improve upon. He created his art, and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce, and editors of burlesque nature. They are the Tom Browns of the mob. Hogarth resembles Butler, but his subjects are more universal, and amidst all his pleasantry he observes the true end of comedy, reformation. There is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts insensibly and incidentally to misery and shame. He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and vulgar lead by various paths to the same unhappiness."[1]

Hogarth's was the period of the revival of painting in England in every department of the art; the hitherto brightest names in the annals of English painting were his contemporaries—Sir Joshua Reynolds, Gainsborough, Wilson, Romney, Wright of Derby, Copley, and West.

Sir Joshua Reynolds, the *caposcuola* of the British school of painting in the latter part of the eighteenth century, was born at Plympton, in Devonshire, July 16, 1723; his father, the Rev. Samuel Reynolds, was master of the Grammar School of Plympton. Reynolds was placed in 1741 with Hudson, the portrait-painter, who set him to copy Guercino's drawings,—a mode of teaching which seems to have sown the germs of an inaccuracy and indecision of style which characterized Reynolds throughout the whole of his career. He remained with Hudson only two years, and set up as a portrait-painter at Plymouth Dock, now Devonport, but in 1746 he ventured his fortunes in London, and established himself in St. Martin's Lane as a portrait-painter. In 1749 he accompanied Commodore Keppel,

[1] Walpole, "Anecdotes of Painting," &c.; Nichols, "Biographical Anecdotes of William Hogarth," &c.; Ireland, "Hogarth illustrated," 3 vols., 8vo., Boydell, 1791-1812; the third contains an autobiography of Hogarth. There are several sets of prints of Hogarth's designs, more or less complete; but most of them are copies. The best original set is that of 110 plates, sold by the Boydells, after the death of the painter's widow.

as that officer's guest, in the Centurion, to the Mediterranean: he arrived at Rome in the same year, and spent altogether three years in Italy. In this tour he visited also Florence, Bologna, Parma, Modena, Milan, Padua, and Venice. He never made a practice of copying whole compositions, as is common with young painters abroad; in this he was of Hogarth's opinion; he considered it a "delusive kind of industry:" he was, however, a diligent student of any parts of compositions which appeared to him of striking excellence. It was while studying the works of Michelangelo and Raphael in the Vatican that Sir Joshua caught a cold which caused his after deafness. But it was in Venice that his taste was more permanently influenced: the great masters of the Venetian school—Titian, Paul Veronese, and Tintoretto, had a far greater influence upon his subsequent practice than the great works in Rome. Venetian tone and colour were much more allied to his genius, which was inclined to the florid and ornamental; and, however much his better judgment may have induced him to extol the grandeur of the Roman school, in his Discourses, it was the magnificence of the Venetian that captivated him, that guided his practice, and excited his emulation.

He returned to England in 1752, and after a short stay at his native place established himself in London, where he rapidly acquired wealth and honours. In 1768 he was unanimously elected President of the then newly-established Royal Academy of the Arts in London, which was formally opened on the 1st of January, 1769; on which occasion Sir Joshua, who had been knighted by the king, delivered the first of his popular "Discourses." In 1784 he succeeded Allan Ramsay as principal painter in ordinary to the king. He died at his house in Leicester Square, which he bought in 1761, February 23rd, 1792, in his sixty-ninth year, and was buried with great pomp in St. Paul's Cathedral, where there is a fine statue to his memory by Flaxman, placed near one of the piers of the dome. Reynolds was never married: the greater part of his large fortune, amounting to about 80,000*l.*, was inherited by his niece, Miss Palmer, who married the Earl of Inchiquin, afterwards created Marquis of Thomond.[1]

Reynolds has been justly styled the founder of the British school of painting: the characteristics by which it has been hitherto distinguished are certainly due to his example. The partiality, however, of British criticism has awarded him an unqualified praise little justified by his works generally, if even by his most capital.

[1] When in full practice he was in the habit of receiving six sitters a day, and he valued his time at 5 guineas an hour; he commenced with charging 10 guineas for a head, 20 for a half-length, and 40 for a whole-length. In 1760 his charges were 25 guineas for a head, 50 for a half, and 100 for a whole-length; and as early as 1762 he was making about 6000*l.* a year. His business declined after Romney came into fashion.

"To the grandeur, the truth, and simplicity of Titian," says Northcote, "and to the daring strength of Rembrandt, he has united the chasteness and delicacy of Vandyck." Titian was doubtless Sir Joshua's model in colouring, and Rembrandt in effect; but with the style of Vandyck, chiefly conspicuous for purity of form and modelling, the works of Sir Joshua, beautiful as some of them are, have little affinity: he was also less vigorous and less natural than Titian, and much behind Rembrandt in force. Compared, however, with the prevailing style of his own time—the dry manner of his immediate predecessors—he was indeed a great master in portrait: his graceful composition and breadth of light and shade, combined with the rich and mellow tone of his colouring, were well calculated to fascinate the taste of a public familiarised only with the uniform works of such painters as Hudson, Jervas, and Kneller, though occasionally perfectly well drawn. The beauties of his style are displayed to most advantage in the portraits of females and children; and perhaps they are displayed to their utmost in the "Nelly O'Brien," at Manchester House; and in the large fancy-portrait-piece, in the National Gallery, representing three sisters "Adorning a Term of Hymen." This picture illustrates his peculiarities of style; in some of his best works, however, these peculiarities are subordinate to higher qualities, as in the magnificent allegorical portrait of Mrs. Siddons, at Dulwich, or in the Grosvenor Gallery,[1] his masterpiece, and in the portraits of Lords Heathfield and Rodney; the former in the National Gallery, the latter in St. James's Palace. Reynolds's principal object, and that of the school which arose from his example, was *effect*—such an effect as is attained in the best portraits of Rembrandt; and as this quality is rather injured than advanced by minute and elaborate modelling, the very grammar of the art, as it were, was neglected. The mere object of the style ensured this result; but when negligence in modelling is virtually inculcated as a principle, high art, or the grand style, as it is termed, is attacked in its most vital element. The principle of Sir Joshua was, that likeness and individual character depended more upon the "general effect" than upon the "exact expression of the peculiarities or minute discrimination of the parts." A painter whose practice is guided by this principle must find his sphere very circumscribed, and will eventually discover the exact expression of peculiarity and individual character very difficult of attainment. No better examples are needed than the historical pictures of Sir Joshua himself; as the Holy Family in the National Gallery, and the Death of Cardinal Beaufort, at Dulwich, both of which pictures are mere

[1] The picture at Dulwich is said, by Hazlitt, vol. i., p. 100, to have been copied by a painter of the name of Score from that belonging to the Marquis of Westminster.

sketches on a large scale, with the attendant defects of such works magnified in proportion. Reynolds had some influence upon his contemporaries, but with his immediate successors he was paramount; and his florid *unfinish* and undefined forms not only characterized painting in England, but became the principal goal of the painter, and the general standard of excellence. Though Sir Joshua's good pictures are still very highly appreciated, and realize enormous prices at sales, his influence, as the head of a school, has wholly declined of late years, and the following words from his own writings appear remarkably applicable to his own case: "Present time and future may be considered as rivals, and he who solicits the one must expect to be discountenanced by the other."[1]

GEORGE ROMNEY was born at Dalton, in Lancashire, December 15th, 1734. His father was a cabinet-maker of that town, and brought Romney up to his own business; but the son having shown a decided ability for drawing, the father was induced to place him, at the age of nineteen, with a portrait-painter, of the name of Steele, then established at Kendal.

In 1756 Romney married, and in the following year commenced practice as a painter, and for five years he practised, at Kendal, portrait and fancy subjects; and ultimately with such success, that in 1762 he ventured to try his fortunes in the capital. In London he rose rapidly to fame and fortune; and in 1773 he visited Italy; he returned to London in 1775, and took a house in Cavendish Square. From this time he divided the patronage of the great and the wealthy with Reynolds and Gainsborough; but his wife and family were never called to share his success; they remained at Kendal, and during thirty-seven years he paid only two visits to the north. In 1799, however, he broke up his establishment at Hampstead, where he had latterly resided, retired to his native country, and rejoined his family, at Kendal. He died at Kendal, November 15th, 1802, and was buried at his birthplace, Dalton.

[1] Northcote's "Life of Sir Joshua Reynolds," 2 vols., 8vo., London, 1819. Sir Joshua read in all fifteen Discourses, in the Royal Academy. His literary productions, besides these Discourses, are—three contributions to the "Idler;" some notes to Mason's translation of Du Fresnoy's "Art of Painting;" a few notes for Dr. Johnson's edition of Shakspeare; and his notes on his tour through Flanders and Holland in 1781. Several complete editions of his works have been published. A very magnificent work is the quarto edition of his Discourses, published by Carpenter in 1842: "The Discourses of Sir Joshua Reynolds, illustrated by Explanatory Notes and Plates by John Burnet, F.R.S." In 1859 were published some interesting "Notes and Observations on Pictures," by Sir Joshua, with anecdotes and accounts, edited by William Cotton. Sir Joshua's pictures are extremely numerous; the prints after them amount to about 700. For his contributions to the Royal Academy Exhibitions, see the table at the end of this chapter; where will be found also the contributions of all the most eminent of the deceased painters of the British School.

Romney, though chiefly distinguished for his poetical compositions, was many years the rival of Sir Joshua Reynolds in portraiture. His style of painting, however, was very different, being chiefly characterised by a vigorous expression of form. Romney almost superseded Reynolds for a time in portraiture. This is acknowledged by Northcote, who says, in his "Life of Reynolds": "Certain it is that Sir Joshua was not much employed in portraits after Romney grew into fashion." Lord Thurlow also is reported to have said: "Reynolds and Romney divide the town; I am of the Romney faction." These two "factions" may be most obviously, but not exactly, characterised as those of form and colour. Some of Romney's portraits are splendid; they are most remarkable both for their freedom of touch and accurate drawing, and they were, no doubt, good likenesses; but they seldom have the rich transparency of the best heads of Reynolds: Romney's draperies also are very free and masterly, a perfect effect being produced by very little labour. Romney was, however, more distinguished for his poetical conceptions, and for his cartoons, than for his painting. A very high character is given to his works and genius by his friend and admirer Flaxman, himself one of the most poetic designers who ever existed.[1] He says: "When Romney first began to paint, he had seen no gallery of pictures, nor the fine productions of ancient sculpture:

[1] JOHN FLAXMAN, though not a painter by profession, commenced as a painter, and is otherwise entitled to be placed in the category of painters, for some of his sketches of his own first thoughts, and for his unrivalled illustrations, in outline, of Dante, and the great Greek poets—designs which are now world-celebrated; they are so great in sentiment, and in their creative power, that to speak of mere technical qualities in relation to them, is as pertinent as to reject a diamond for some inequality in its cutting: some of these outlines are unsurpassed even in their style, as that of "Prometheus chained to the rock."

Flaxman was born at York, July 6th, 1755, but came early to London, where his father kept a plaster-cast shop. He gained the silver medal of the Academy in 1769, but failed in a competition for the gold medal in 1780. In 1782 he married Ann Denman, and went with her to Italy in 1787, and it was at Rome that he executed his "Outlines"—the "Iliad and Odyssey," for Mrs. Hare; the "Tragedies of Æschylus," for the Countess of Spencer; and the "Dante," for Mr. Hope: they were all effectively engraved in outline by Thomas Piroli, and were published at Rome in 1793, and have been copied in other countries; but none are so good as the originals by Piroli. Flaxman returned to England in 1794, was elected an associate of the Academy in 1797, a member in 1800, and was appointed Professor of Sculpture in 1810. He lost his wife in 1820, and on the 7th of December, 1826, he followed her to the other world. He was remarkable for the purity and simplicity of his character. He delivered ten "Lectures on Sculpture" to the students of the Royal Academy, which have been twice published; the second time by H. G. Bohn in 1838, with an introduction by Sir Richard Westmacott, and fifty-two illustrations, lithographed from drawings by himself. As a sculptor he is now well seen in the "Flaxman Gallery" at University College, where there is a collection of casts from his original models, presented to the College by his sister-in-law, Miss Denman.

but then women and children were his statues, and all objects under the cope of heaven formed his school of painting." "His genius bore a strong resemblance to the scenes he was born in: like them, it partook of the grand and beautiful; and like them, also, the bright sunshine and enchanting prospects of his fancy were occasionally overspread with mist and gloom." "Few painters have left so many examples in their works of the tender and delicate affections; and several of his pictures breathe a kindred spirit with the Sigismonda of Correggio. His cartoons, some of which have unfortunately perished, were examples of the sublime and terrible; at that time perfectly new in English art." "His compositions, like those of the ancient pictures and basso-relievos, told their story by a single group of figures in the front; whilst the background is made the simplest possible, rejecting all unnecessary episode and trivial ornaments, either of secondary groups or architectural subdivision. In his compositions the beholder was forcibly struck by the sentiment at the first glance; the gradations and varieties of which he traced through several characters, all conceived in an elevated spirit of dignity and beauty, with a lively expression of nature in all the parts. His heads were various; the male were decided and grand; the female lovely; his figures resembled the antique; the limbs were elegant and finely formed; his drapery was well understood." "Few artists since the fifteenth century have been able to do so much in so many different branches."[1]

Many of Romney's works are to be seen in the Fitzwilliam Museum at Cambridge, and in the Royal Institution at Liverpool. He never exhibited at the Royal Academy, and was, therefore, not a member of that Institution.

Benjamin West, who succeeded Reynolds as President of the Academy in 1792, is the principal historical painter of the English school; he was of a Buckinghamshire family, though by birth an American, but he is distinguished more for his persevering diligence than for any brilliancy of talent. He was born at Springfield, in Pennsylvania, on the 10th of October, 1738, and having received some instruction from an artist of the name of Williams, notwithstanding the prejudices of his quaker friends, set up, first, as a portrait-painter at Philadelphia, then removed to New York, whence, in 1760, he set out for Rome. He remained in Italy about three years, and, finally, in 1763, settled in England. A young lady West was engaged to in America, Elizabeth Shewell, joined him in England, and they were here married in 1765; she survived until 1817: her husband

[1] Hayley's "Life of Romney." There is a Life also of this painter by his son, the Rev. John Romney; and another in Cunningham's "Lives of the British Painters," &c., and there are full memoirs both of Reynolds and of Romney in the "Penny Cyclopædia."

followed her in little more than two years; he died at his house in Newman-street, on the 11th of March, 1820, and was buried with great pomp in St. Paul's Cathedral: two sons survived him.

West's career was a very remarkable one; he was truly a royal painter, yet all his most notable or imposing works were executed after he lost his royal patron in 1801. During thirty-three years which he worked for George III., he received 34,187*l.* from the King; an income large at that time, but with which few successful painters of the present day would be content. The "Departure of Regulus from Rome," which was the first picture exhibited by West at the Royal Academy, was also the first commission from George III.; it was in the first exhibition, in 1769.

West has left many and extensive works, historical, poetical, and religious, but they are remarkably uniform in their style, and are conspicuous also for a want of individuality of character, and for a dull red monotonous colouring. His drawing is generally good, and many of his designs are powerfully conceived and finely composed, but in colouring he was very deficient. His first picture which attracted much notice, which was exhibited in 1771, was the "Death of General Wolfe," by which he conferred a great service upon the arts through the breach of a common and absurd practice prevailing at that time of representing in historical compositions modern characters in ancient costumes. Sir Joshua Reynolds was among those who considered the innovation an injurious one. The following is, according to Galt, West's own account of this subject:—"When it was understood that I intended to paint the characters as they had actually appeared on the scene, the Archbishop of York called on Reynolds and asked his opinion; they both came to my house to dissuade me from running so great a risk. Reynolds began a very ingenious and elegant dissertation on the state of the public taste in this country, and the danger which every innovation incurred of contempt and ridicule, and concluded by urging me earnestly to adopt the costume of antiquity, as more becoming the greatness of my subject than the modern garb of European warriors. I answered, that 'the event to be commemorated happened in the year 1758, in a region of the world unknown to Greeks and Romans, and at a period of time when no warriors who wore such costume existed. The subject I have to represent is a great battle fought and won; and the same truth which gives law to the historian should rule the painter. If, instead of the facts of the action, I introduce fictions, how shall I be understood by posterity? The classic dress is certainly picturesque, but by using it I shall lose in sentiment what I gain in external grace. I want to mark the place, the time, and the people; and to do this I must abide by truth.' They went away then, and returned again when I had the painting

finished. Reynolds seated himself before the picture, examined it with deep and minute attention for half an hour; then rising, said to Drummond, 'West has conquered—he has treated his subject as it ought to be treated: I retract my objections. I foresee that this picture will not only become one of the most popular, but will occasion a revolution in art.'"[1] West has, however, let the General die in his stock, which is contrary to probability, and it causes a disagreeable black spot in the picture, which is altogether very objectionable in colour. The original picture is in the Grosvenor Gallery,[2] that at Hampton Court is a repetition.

Richard Wilson was born in 1713, at Pinegas, Montgomeryshire, where his father was the clergyman. He showed an early taste for drawing, and attracted the notice of Sir George Wynne, who took him to London, and placed him with an obscure portrait-painter of the name of Wright.

Wilson commenced his career as a portrait-painter, but soon forsook portraits for landscape painting. In 1749 he visited Italy, with a view of prosecuting his studies as a figure-painter; but returned to London in 1755, after an absence of six years, a finished landscape-painter. It was not, however, until 1760, when his picture of "Niobe" was exhibited in the great room at Spring Gardens, that his talents were appreciated in this country; but he never attained very general popularity, and his life affords a striking example of the caprice of the public taste. He was one of the original thirty-six members of the Royal Academy, and after the death of Hayman, in 1776, he succeeded him as librarian to that institution. Wilson solicited this place, for, though the emolument connected with it is small, he was in such poor circumstances, that even this small salary was of importance to him. For some few of his pictures he was fortunate enough to find liberal purchasers, and these subjects he generally repeated two or three times; other works he was compelled to hawk about to the picture-dealers, and accept whatever trifling sum they might offer for them. Towards the close of his life, however, his circumstances were considerably improved, in consequence of a legacy from a brother. He retired in 1780 to the village of Llanverris, in Denbighshire, where he died in 1782, in the seventieth year of his age.

It was in Italy that Wilson turned landscape-painter; and this decision is said to have been made in consequence of the opinions of Francesco Zuccarelli (1702-88), a fashionable but inferior Florentine landscape-painter then living at Venice, and of Joseph Vernet, then at Rome, on some sketches that Wilson had made of Italian scenery. He had little ability as a portrait-painter; such

[1] Galt, "Life and Studies of Benjamin West," &c. London, 1820.

[2] Admirably engraved by Woollett.

few portraits as exist by him are like the works of Knapton, of which there is a remarkable specimen at Hampton Court—"The Family of Frederick Prince of Wales."

Zuccarelli had himself turned from figure to landscape painting; and in 1752 settled in this country, where, in 1768, he was elected one of the original members of the Royal Academy, and became so formidable a rival to Wilson as to render a living only just possible to him. In 1773, however, Zuccarelli returned to Florence.

Wilson, though of a very different character from Barry, was scarcely less unfortunate in the patronage he met with from the public at large; and this neglect is less easily accounted for than that of many artists of greater pretensions; for Wilson's style and works are perfectly intelligible even to the many, and they are not disfigured by any manner or characteristic imperfection. Zuccarelli was his inferior in every respect.

For selection, composition, and the general treatment of his subjects, Wilson, if not superior to all other landscape-painters, has certainly yet never been surpassed, and very seldom been equalled: his style is at the same time conspicuously natural and select, and eminently poetical. In comparing him with some of the minute painters of the Netherlands, his style may be termed generic, while theirs is specific. His handling is regulated by principles of effect, but of universal appearances, not of individual detail; and there is nothing whatever of convention in his execution. Though sometimes cold in colour, and too liquid and palpable in their touch, his pictures generally display the beauties of Salvator Rosa, Ruisdael, and Claude combined: bold and massive foregrounds, picturesque and verdant foliage, aërial expanse, and endless distance.[1]

Thomas Gainsborough, the rival of Sir Joshua Reynolds in portrait, and of Wilson in landscape, is a master of whom any school might boast. He was born at Sudbury, in Suffolk, in the spring of 1727; came to London when only fourteen years of age, and worked first with Gravelot the engraver, then under Francis Hayman, an historical painter of repute in his day, and, like Gainsborough himself, one of the original thirty-six members of the Royal Academy.

Gainsborough set up as a portrait and landscape painter, in Hatton Garden, but without success, and, after four years' resi-

[1] Wright, "Life of Richard Wilson," &c. 4to., London, 1824. Some of Wilson's best pictures have been admirably engraved by Woollett, as—Phaëton; Celadon and Amelia; Ceyx and Alcyone; Snowdon; Cicero at his Villa, and its companion piece, Solitude; Meleager and Atalanta; Apollo and the Seasons; and the Niobe, in the National Gallery. The figures in his landscapes were not all painted by himself; he was assisted occasionally by Mortimer and Hayman.

dence in London, he returned to his native place. When still a youth, he married Margaret Burr, a young lady of some fortune, and settled in Ipswich. One of his first pictures which attracted notice was a view of Landguard Fort, of which there is a print by Major; the picture has perished. His reputation gradually extending, he settled, in 1760, in Bath, as a more suitable field for the exercise of his abilities. At Bath much of his time was devoted to portraiture, which appears subsequently to have divided his attention with landscape-painting. In 1774 he settled in London, and rented a portion of Schomberg House, Pall Mall; and shared with Reynolds and Romney the patronage of the great. Sir Joshua himself says of Gainsbrough,[1] "Whether he most excelled in portraits, landscapes, or fancy pictures, it is difficult to determine." He died in London, August 2nd, 1788, and was buried in Kew churchyard.

Among his most successful and many able portraits are conspicuous —Dr. Ralph Schomberg, and Mrs. Siddons, in the National Gallery; the Youth in Blue Satin, in the Grosvenor Gallery, known as "The Blue Boy," equal to Vandyck, and said to have been painted to disprove the opinion of Sir Joshua Reynolds, that the predominance of blue in a picture is incompatible with a good effect of colour; and the Hon. Mrs. Graham, now in the Gallery at Edinburgh. Of his fancy subjects, *genre* pictures on a large scale, the following are of deserved reputation:—the "Shepherd Boy in the Shower;" the "Cottage Door;" the "Cottage Girl with Dog and Pitcher," the "Shepherd Boys with their Dogs Fighting;" and the "Woodman and his Dog in the Storm." Of his landscapes there are several fine examples in the National Gallery. Gainsborough is said never to have put his name to any picture. He died in possession of 56 of his pictures, and 148 drawings, which were exhibited at his house in March, 1789. Many were sold on this occasion, and the remainder at Christie's, June 2nd, 1792.[2]

Shortly after Gainsborough's death, Sir Joshua Reynolds, as President of the Royal Academy, delivered a discourse to the students, of which the "Character of Gainsborough" was the subject. In this he alludes to Gainsborough's method of handling —his habit of *hatching*. "All those odd scratches and marks," he observes, "which, on a closer examination, are so observable in Gainsborough's pictures, and which, even to experienced painters, appear rather the effect of accident than design,—this chaos, this uncouth and shapeless appearance—by a kind of magic, at a certain distance, assume form, and all the parts seem to drop into their

[1] Discourse XIV.

[2] Edwards, "Anecdotes of Painters," &c.; Fulcher, "Life of Gainsborough," 1856.

proper places; so that we can hardly refuse acknowledging the full effect of diligence; under the appearance of chance and hasty negligence."[1]

JOHN SINGLETON COPLEY was born in 1737, at Boston, in the United States, where his father had then recently settled. His father was English, his mother Irish.[2] In 1774, having already attained eminence as a portrait-painter at Boston, he set out for Italy by way of England. He returned from Italy at the close of the year 1775, and established himself in London, where he was elected an Associate in 1777, and a Member of the Royal Academy in 1779. It was about this time that he was engaged on his two master pieces, "The Death of Lord Chatham;" and the "Death of Major Peirson," both now in the National Gallery: another of his best pictures was "Charles I. ordering the Arrest of the Five Members of the House of Commons." None of these works were exhibited at the Royal Academy. Copley sent almost exclusively portraits to the Academy; of the few exceptions were, "The Offer of the Crown to Lady Jane Grey," exhibited in 1808, an inferior work; and the "Resurrection of our Lord," in 1812, his last exhibited picture. Copley died September the 9th, 1815. He was the father of Lord Lyndhurst. There is much free and masterly painting in the Death of Peirson, which was painted for Alderman Boydell, in 1783.

JOSEPH WRIGHT, commonly called, from his birth-place, WRIGHT OF DERBY, well known for his clever fire-light pieces, was born in 1734. In 1751 he visited London, and entered the school of Hudson. He studied with the view of being an historical painter, but his figure subjects are mostly rather *genre* or conversational pieces than historical pictures. He professed himself a portrait-painter, but acquired his reputation by his fire or candle-light subjects, in which he especially excelled. He was a fellow of the Incorporated Society of British Artists, established in London in 1765; and he was one of the most prominent contributors to the exhibitions of that Society. In 1773 he married, and went with his wife to Italy, where he resided for two years, chiefly in Rome. He saw while at Naples a fine eruption of Mount Vesuvius, of which he painted some effective pictures; he also painted the periodical display of fireworks from the Castle of St. Angelo at Rome, known as the *Girandola*. In 1775 he returned to England, and set up at first at Bath; but not finding the success he anticipated, he removed in 1777 to Derby, where he was well known and better appreciated; and there he remained until his death in 1797.[3]

[1] Discourse XIV., delivered December 10th, 1788.

[2] Cunningham, "Lives of the most Eminent British Painters," &c.

[3] "Gentleman's Magazine," 1797.

Wright was an occasional exhibitor at the Royal Academy after his return to England. His "Eruption of Vesuvius" and "Girandola" were both in the exhibition of 1778; and in 1782 he was elected an Associate of the Academy; but finding Edmund Garvey, a landscape-painter, elected to the full honours of the Institution before him, in 1784, he withdrew his name from the Academy books; he, however, still continued to send pictures occasionally to its exhibitions. He painted chiefly landscapes, towards the close of his career. His last picture was a large view of the "Head of Ulleswater." Engravings from his works are numerous. Like Hogarth and Copley, Wright painted in the solid old English method, and his pictures are still in perfect preservation. Fuseli says: "As a portrait-painter Wright can claim little notice. In landscape, whenever connected with a phenomenon,—moonlight, fire, storm; or with a sentiment,—solitude, tranquillity, melancholy,—he excelled. History he attempted; and in the pathetic once eminently succeeded. Of heroic or poetic form he was totally ignorant." Fuseli refers to his "Dead Soldier" as his successful work. The National Gallery possesses one of his best candle-light effects—"An Experiment with the Air-pump;" an excellent picture.[1]

Maria Angelica Kaufmann, the daughter of a painter of Schwarzenberg, near Bregenz, in the Vorarlberg, was born at Coire in the Grisons on the 30th of October, 1741. From 1754 until her mother's death at Milan in 1757 she resided with her family in Italy. In 1762 she returned with her father to Italy, visiting Florence, Rome, and Naples: she spent the greater part of 1764 in Rome, attracting great notice both for her portraits, and her musical and other accomplishments. Her paintings are, however, feeble, and uniformly in want of character.

In 1765 she visited Bologna and Venice, and in the following year came with Lady Wentworth to England, where she was received with great distinction; she was elected one of the original thirty-six members of the Royal Academy. In 1781 she married Antonio Zucchi, a Venetian painter, and an Associate of the Royal Academy in London, and left England a few days afterwards: in 1783 she retired with her husband to Rome, where she died, November 5, 1807, and was buried in Sant Andrea delle Fratte; having been a widow since 1795. The prints after her works are very numerous, amounting to several hundreds; and Angelica engraved some plates herself.[2]

[1] See the National Gallery Catalogue.

[2] "Vita di Angelica Kauffmann, Pittrice, scritta dal Cav. Giovanni Gherardo De Rossi." Flor. 1810.

Among the most successful foreigners, domiciliated at this time in England, were Zoffanÿ and Loutherbourg.

John Zoffanÿ (1735-1810), one of the original members of the Royal Academy, was by descent a Bohemian, but by birth a German. He studied in Italy, and established himself early as a portrait-painter in London, where he met with great success, more especially for his theatrical portraits. Zoffanÿ spent some years in Lucknow, and there also was highly successful: he returned to England, about 1790, with a large fortune, and retired to Kew, where he died. In the International Exhibition of 1862 were three capital pictures by Zoffanÿ—"Dr. William Hunter demonstrating Anatomy to the Royal Academy;" "Queen Charlotte and Family Group;" and "The Tribune at Florence." The last was painted in 1774, and was bought by his royal patron George III.

Philip James Loutherbourg, of Strasbourg (1740-1812), and a member of the Academy of Paris, who had great facility as a landscape- marine- battle- and scene-painter, settled in this country in 1771, and after a successful career, retired to Chiswick, where he died. He was a large contributor to the Royal Academy exhibitions; and he is the author of many good etchings. Among Loutherbourg's principal pictures are—"The Destruction of the Spanish Armada;" "The Fire of London;" and "Lord Howe's Victory, June the 1st, 1794." The last was in the International Exhibition of 1862, and is not very satisfactory in its colouring; he betrays too much of the scene-painter in it; the sea is decidedly bad.

In so-called historical painting, the English school was, during the last generation, only incipient; while in landscape, fancy subjects, and portrait-painting, there were many able masters. The principal contemporaries of Romney and Copley were Runciman, Northcote, Mortimer, Barry, Opie and Fuseli; Richard Westall, Henry Singleton, and G. H. Harlow. The names of Hilton, Haydon, Etty, and Dyce, bring the subject to our own times.

Alexander Runciman was born in Edinburgh in 1736. His father was an architect, and Runciman commenced his career as a landscape-painter, under the instruction of John Norris, but very soon forsook this branch for history-painting, and in 1766 visited Italy, where in Rome, a few years later, he made the acquaintance of Fuseli: they were kindred spirits in the love of what is called the sublime, but whether they respected that line which separates the sublime from the ridiculous, may be fairly doubted; both were extravagant in their conceptions and in their execution, and they were similar in the nature of their defects, except that Runciman was a better colourist than Fuseli.

Runciman returned to Edinburgh in 1771, and succeeded Pavillion as Director of the newly-established Academy of the Arts there: this appointment gave him 120*l.* a-year, a very respectable provision for Edinburgh at that time. In 1772 he visited London, and lodged with Hogarth's widow, who was then so reduced in circumstances as to be compelled to let lodgings for a subsistence.[1] Runciman died suddenly, before his own door, October 21st, 1785. The most pretentious of his works is the "Hall of Pennicuick," painted for his patron Sir J. Clark, in which he has executed twelve large compositions from Ossian. He exhibited some few works in London: his best productions are his sketches.

James Northcote, the son of a Plymouth watchmaker, was born in 1746, came early to London, and became the pupil of Sir Joshua Reynolds, with whom he lived and worked five years. In 1777 he visited Italy, and the great works in Rome made him dissatisfied with his own branch of portrait-painting, and directed his ambition to history and the poets: in 1780 he returned to London. He could not wholly give up portrait-painting, and the greater reputation and popularity of some of his contemporaries, developed a natural taste for sarcasm in Northcote, who became notorious for his somewhat invidious observations on his rivals; and his sayings were carefully collected and preserved by his admirer Hazlitt, who in 1830 published "Conversations of James Northcote, Esq., R.A.," with the following motto from Armstrong—*The precepts here of a divine old man, I could recite:* Northcote was then in his eighty-second year. He died in London, July 13th, 1831: he was never married.

There is no really excellent picture by Northcote, but there are several respectable; as the "Murder of the two Princes in the Tower," and "Hubert and Arthur," painted for Boydell's Shakspeare: the National Gallery possesses a "Troilus and Cressida," by him, but which is not at present exhibited. He was a very large contributor to the Royal Academy exhibitions.[2]

A very extraordinary artist, though scarcely a practical painter, was the designer and poet, William Blake. He was the son of

[1] Allan Cunningham, "Lives of the most Eminent British Painters," &c.

[2] See the Table at the end of this chapter. Northcote is now better known for his contributions to literature than for his painting; he was a large contributor to a periodical called "The Artist." In 1813 he published "The Life of Sir Joshua Reynolds, &c., and a brief Analysis of his Discourses," one volume, 4to., of which a second edition appeared in two volumes, 8vo., in 1819. In 1828 appeared "One Hundred Fables, Original and Selected," with wood-cut illustrations; and in 1830 was published his "Life of Titian, with Anecdotes of the Distinguished Persons of his Time," two vols., 8vo. His biographies were passed through the press by his friends; the last is badly arranged, and the facts respecting Titian are not accurate: our information upon most of the great Italian painters has very much improved of late years.

a hosier, was born in London in 1757, and was apprenticed to an engraver of the name of Basire. His time from his very boyhood was divided between poetry and drawing; his business, he said, was "not to gather gold, but to make glorious shapes, expressing godlike sentiments." He contrived to live a happy life without the gold. At twenty-six years of age he married his loving wife Catherine Boutcher, and in a few years afterwards he gained the friendship and admiration of Flaxman, who had a high opinion of Blake's poems. A spirit of universal benevolence and just appreciation of nature, whether animate or inanimate, breathes throughout his poems.[1] As a designer he was hard and extravagant, but his compositions have their grand passages; he was very powerful in invention. He seldom painted. In 1809 he privately exhibited a few pictures, among which was one of Chaucer's "Canterbury Pilgrimage" in distemper, not very true to nature, and in the hard dry taste of his etchings, but with some of their spirit and power of invention, and is, I imagine, on the whole, a better work than Stothard's.[2] He printed a "Descriptive Catalogue" of his exhibition, in which he made some severe strictures upon Stothard's picture of the "Pilgrimage," and upon the vicious corruption of some of his fellow-labourers in art. The following remarkable passage will serve as a specimen of the style of his condemnatory judgments: "As there is a class of men whose whole delight is the destruction of men, so there is a class of artists whose whole art and science is fabricated for the purpose of destroying art; who these men are is soon known—'by their works ye shall know them'—all who endeavour to raise up a style against Raphael, Michelangelo, and the Antique; those who separate Painting from Drawing; who look if a picture is well drawn; and

[1] The first of his publications was "Songs of Innocence and Experience, showing the two contrary states of the Human Soul," which appeared in 1789, illustrated by upwards of sixty etchings, executed and tinted by himself, his wife assisting him in working off the impressions; the poems themselves are written on the copper-plates. The next work was "The Gates of Paradise," consisting of sixteen small mystical designs: then followed, dated Lambeth, 1794, "Urizen," twenty-seven small designs, laying open the mysteries of Hell. A few years later appeared his "Jerusalem," comprising one hundred designs of Men, Spirits, and Angels, and for which, when tinted, he charged twenty-five guineas. This was followed by twelve illustrations to Blair's "Grave," which were, however, engraved by Schiavonetti for Cromek the engraver, who gave Blake twenty guineas for the twelve drawings. After a considerable interval came the "Book of Job," in twenty-one illustrations; this is one of his most powerful works. His last publications were two works of prophecies, one, on America, in eighteen plates; the other, on Europe, in seventeen plates. Among his designs are also some illustrations to Young, Cowper, and Dante.

[2] It was among the water-colour drawings in the International Exhibition of 1862, and was contributed by Mr. Stirling.

if it is, immediately cry out that it cannot be well coloured—those are the men." Blake died on the 12th of August, 1828: his good wife survived him.

Though he seems to have lived in dream-land and in very general poverty, and appears to have suffered vexation from the ways and opinions of his contemporaries, Blake's must be looked upon, on the whole, as a very happy life: his wife was really the "angel in the house:" Flaxman was his constant friend, and he loved and venerated the great sculptor; he has addressed him in his letters, as "Dear Sculptor of Eternity," and "Sublime Archangel." He was so thoroughly engrossed by the creatures of his own imagination that he came to consider them realities, and we accordingly have by him portraits of Moses, Homer, Pindar, Dante, Milton, and many others, who all sat to him when he required them.[1]

JOHN HAMILTON MORTIMER, the son of a miller of Sussex, though an artist of great power, is better known for his very spirited etchings than his paintings; he lived *fast* and died comparatively young, on the 4th of February, 1779, aged only thirty-seven; this is a circumstance, however, in which his fortune was only similar to that of Raphael, Paolo Morando, Taddeo Zucchero, and many others of the renowned names in the History of Painting. Mortimer was the scholar of Hudson, the master of Reynolds, and he enjoyed the friendship of the accomplished President. Among his very few pictures, "St. Paul preaching to the Britons," at High Wycombe, is the most conspicuous. He was an exhibitor at the Royal Academy, two years only, in 1778 and 1779; contributing in the former year five works; and in the latter eight, comprising two of his principal works, the "Battle of Agincourt," and the "Meeting of Vortigern and Rowena;" three of the others were drawings in water colours. He was elected an Associate of the Academy in 1778, and he died a few weeks after his election.

JAMES BARRY, a native of Ireland, the son of a coasting-trader between England and Ireland, was born at Cork, October 11th, 1741, and commenced to paint as a mere boy. A picture of "St. Patrick baptizing the King of Cashel," which he exhibited at Dublin, attracted the notice of Burke, who furnished him with the means of visiting London; and in 1765 the same generous patron

[1] See Allan Cunningham's Memoir, in his "Lives," &c.; the preface to the edition of his "Songs of Innocence," published in 1839; and my notice of Blake in the Supplement to the "Penny Cyclopædia." A new life has just appeared, but I have not seen it—"Life of William Blake, 'Pictor Ignotus,' with Selections from his Poems and other Writings," by the late Alexander Gilchrist, Barrister-at-Law, 2 vols., Cambridge, McMillan and Co. Considering how much Blake has been talked and written about, the epithet *Pictor Ignotus* is scarcely applicable, unless the writer meant to the masses; but how many painters are known to the masses?

supplied his young countryman with funds for a tour in Italy, where he spent several years in Rome, being chiefly delighted with the remains of ancient sculpture there. In painting, he appears to have been most attracted by the colouring of Titian; by the style of the Carracci, as displayed in the Farnese Gallery, and the best works of the Carracceschi in Rome. In the spring of 1770, Barry left Rome, and passing deliberately through the north of Italy, returned to London early in 1771. He was one of those most disappointed, in 1774, by the failure of the proposed scheme for decorating St. Paul's Cathedral with historical pictures. Dr. Newton, the dean, was favourable to the proposition, but Dr. Terrick, the Bishop of London, would not "suffer the doors of the metropolitan church to be opened for the introduction of popery into it."[1] At that time the introduction of bad pictures was far more to be dreaded than popery, by such an innovation. Barry's disappointment was in some measure relieved by the opportunity given him in the great room of the Society of Arts, at the Adelphi, where he painted in oil, gratuitously, a series of six great pictures, illustrating the Civilization and Regeneration of Man.[2]

Barry was elected Professor of Painting to the Royal Academy in 1782, as successor to Penny, its first professor, and he delivered in all six lectures between 1784 and 1798; he was expelled the Academy in 1799, owing in part to the general brutality of his manners, and in part to his intemperate "Letter to the Dilettanti Society," published in 1797: but there were faults of temper and personal animosity on both sides, as the published papers sufficiently show; however, Barry's name was struck from the roll of the Academicians by George III.[3] He ended his wilful life of strife and trouble, aggravated by poverty and solitude, on the 22nd of February, 1806, and his body, after lying in state at the Adelphi, surrounded by the creations of his own pencil, was buried with the usual ceremonies in St. Paul's Cathedral.

Barry was the very opposite of West in the general character of his works—his mind appears to have been engrossed by some undefined idea of grandeur, of which he saw no traces in the works of his contemporaries, and which accordingly his impetuous cha-

[1] See Northcote's "Life of Reynolds," i., 309.

[2] They have been engraved, and are described, by Barry himself, in a pamphlet entitled, "An Account of a Series of Pictures in the Great Room of the Society of Arts," &c., 1783. The engravings were not finished until 1792. The only remuneration he received for this labour of seven years was the proceeds from their exhibition and the sale of his etchings, and 250 guineas presented to him at different times from the Society of Arts.

[3] See the Appendix to Barry's "Works," &c.; Edwards' "Anecdotes of Painters," &c.; and my "Introduction" to the "Lectures" of the Royal Academicians," 1848.

racter treated with little charity. His notions of grandeur appear to have been too closely identified with vastness: there is nothing truly great in his own works. His "Adam and Eve," now at Kensington, are very ordinary figures; the Eve, indeed, is much below mediocrity. The series of paintings at the Adelphi display much power of thought, but at the same time exhibit, with equal force, the undisciplined mind and pencil of their author. These pictures are intended to represent the history of the civilization of man: there are in all six subjects—"Orpheus;" a "Grecian Harvest-Home;" "Crowning the Victors at Olympia;" "Commerce, or the Triumph of the Thames;" the "Distribution of Premiums in the Society of Arts;" and "Elysium, or the State of Final Retribution." The "Crowning the Victors at Olympia" possesses the greatest beauties of design, but the "Harvest-Home" is, on the whole, the most perfect as a picture and in composition: it is an illustration of the sentiment in Virgil's "Georgics" (ii. 458), "Oh, too fortunate husbandmen, if they did but know their happiness."

Barry is generally spoken of as a martyr to pure enthusiasm for high art; his whole conduct, however, shows that his own genius was the idol he worshipped; and perhaps all his misfortunes may be traced to an inordinate esteem for his own productions, and a heartless depreciation of the efforts of others.[1]

Henry Fuseli, or rather Füssli, was born at Zürich, February 7th, 1741. He was educated for the church, took his degree as Master of Arts, and entered into holy orders; but having a difference with a magistrate of Zürich, he left that city in 1763, and visiting Berlin on his way, came to London. He maintained himself here for some years by literature, and took to painting, by the advice of Sir Joshua Reynolds, in 1770, when he visited Italy, where he remained, chiefly at Rome, eight years. He returned to London in the spring of 1779, and in 1781 attracted considerable notice by a picture of the "Nightmare," distinguished for its quaint originality, but nothing as a painting. He was elected an Associate of the Academy in 1788, and married the same year. In 1790 he became a full Member of the Academy, and in 1799, after the expulsion of Barry, Fuseli was appointed to succeed him in the Professorship of Painting. In March, 1801, he delivered his first three lectures, which were published in the same year. In 1805 he became Keeper of the Academy, and Opie succeeded him as Professor of Painting, as it was contrary to the law for two offices to be held by the same member; notwithstanding this regulation, however, in 1810, after Opie's death, Fuseli resumed the Professorship of Painting, and retained his Keepership at the same time. He

[1] See his life by Allan Cunningham, in "The Lives of the most Eminent British Painters," &c.

died at the residence of the Countess of Guildford, at Putney Hill, April 16th, 1825,[1] and was buried in St. Paul's Cathedral.

Fuseli delivered in all twelve lectures at the Royal Academy, the earlier are the most valuable—those on Ancient and Modern Art, on Invention, and on Composition: the most characteristic feature of all, is their excessive elaboration of style: there is, however, frequently much force in his expressions, and his criticism is mature, and often profound; in this respect, he goes far beyond either Barry or Opie. Fuseli was, in one respect, somewhat similar to Barry: his imagination was too active for the control of his judgment, and his hand wanted the power to express, as works of art, what his mind conceived: he was wholly deficient in the faculty of representing individuality. Many of his works, conceived with all the power of a fervid poetic fancy, are in their execution as designs mere burlesques of Michelangelo and the antique; and his forms are a series of repetitions: practically he was not a painter at all. Fuseli's principal work is his Milton Gallery, in forty-seven designs, powerful and extraordinary in their conception, but equally extravagant and incorrect in their execution. His eight compositions for Boydell's Shakspeare Gallery are likewise among Fuseli's best works. As writers, however, both Barry and Fuseli are certainly among the best critics on art in European literature, though their writings are not free from the extravagances of their intellectual characters.

John Opie, the son of a carpenter, born near Truro, Cornwall, in May, 1761, was brought to London at an early age, and introduced to Sir Joshua Reynolds by Dr. Wolcot. For some time he created a considerable sensation as the "Cornish genius;" but, the novelty over, he had the same up-hill way to make as the rest of his fellow-labourers in art. He maintained his position as a portrait-painter nevertheless, and produced some good historical pieces. His pictures were broad in effect, and usually harmonious in colour, but are sometimes heavy, and generally wanting in transparency, as his "Death of Rizzio:" his expression, however, was often forcible. Opie succeeded Barry and Fuseli as Professor of Painting at the Royal Academy, and delivered four lectures in 1807, on Design or Drawing, Colouring, Chiaroscuro, and Invention; fluent, forcible, and eloquent, but too exclusively the expression of feeling: he dwells rather upon his own estimate of the value and importance of art than upon its actual principles.

These lectures he delivered but once, and it was his intention to add two more to them; he did not live, however, to write those on Composition and Expression. Opie died in the prime of life,

[1] See Knowles's "Life and Writings of Fuseli," 3 vols., 8vo., 1831, which contains a good print of Fuseli from a portrait by Harlow.

April 9th, 1807, just one month after he had delivered his lectures at the Royal Academy, and was buried by the side of Sir Joshua Reynolds, in St. Paul's Cathedral. He was twice married; from his first wife he was divorced; the second was the accomplished Amelia Opie, who survived him many years.[1]

Richard Westall, a prolific but a mannered painter, was a native of Hertford, where he was born in 1765. He was a contributor to Boydell's Shakspeare; was distinguished for his poetical subjects; and was a great illustrator of books. He was elected a Member of the Royal Academy in the same year as Lawrence and Stothard, 1794: he died in London, December 4th, 1836. The altar-piece at Marylebone church is a good example of his style.

Henry Singleton, historical and portrait-painter, and designer for books, was born in London in 1766, and commenced his career fortunately; he was the gold medalist at the Royal Academy in 1788, for a picture illustrating Dryden's "Ode on Alexander's Feast." Yet though a ready and tasteful designer, he attracted but little public notice, and led a retired life. He never belonged to the Academy, having written his name as a candidate only once in its books, in 1807; he was, notwithstanding, a large contributor to its exhibitions. His chief works are his Illustrations to Shakspeare. He died on the 15th of September, 1839, and was buried in a vault in St. Martin's church, near the body of his wife, who died thirty years before him.

An excellent portrait picture of the "General Assembly of the Royal Academy, 1793," the property of the Academy, by Singleton, was in the International Exhibition of 1862. The National Gallery possesses two pictures by him, bequeathed by himself, not at present exhibited—"Tiresias and Manto," and "Ariel;" and both are superior to the average works of their time, more especially the former, which has a fine sentiment. There are some large prints after Singleton by Schiavonetti, Cardon, and others.[2]

George Henry Harlow was born in London in 1787, and having acquired the rudiments of painting from Samuel Drummond, a portrait-painter, paid one hundred guineas for the privilege of copying pictures in the studio of Lawrence. He had a ready ability, and a fine taste, and early attracted notice for his small portraits in oil. In 1818, he visited Rome, where he excited great wonderment by completing a copy of Raphael's "Transfiguration" in eighteen days, and through the favour of Canova, he was elected a Member of the Academy of St. Luke, an honour he enjoyed in

[1] "Lectures on Painting, &c., with a Memoir by Mrs. Opie," London, 4to., 1809. This work contains a mezzotint by Reynolds from a portrait of Opie by himself. See also "The Lectures of the Royal Academicians," &c. Ed. Wornum, 1848.

[2] There is a memoir of Singleton in the "Art-Union Journal" for 1839.

common with only a select few of his countrymen, West, Flaxman, Fuseli, and Lawrence. And he returned home full of hope; but only to die of a virulent attack of the mumps, on the 4th of February, 1819, in his thirty-second year. Harlow's early death was a great disappointment to his admirers, who expected much from him. Of his few historical pieces, the most celebrated is the "Trial of Queen Catherine," which is, in its principal figures, a portrait group of the Kemble family. It was in the International Exhibition of 1862, and is now cracked in a deplorable manner; but it was never comparable as a painting with his separate small portraits, of which those of Fuseli, Northcote, and Nollekens, are admirably painted.

William Hilton was born at Lincoln, June the 3rd, 1786. His father was a portrait-painter. In 1800 Hilton was placed with J. R. Smith, the engraver, in London, and he obtained admission as a student into the Royal Academy about the same time. Already, in 1803, he appeared as an exhibitor at the Academy, and very soon acquired distinction for his choice of subject, his refined taste in design, and a harmonious and rich style of colouring, though, from an injudicious method of mixing and applying his colours, his pictures are now rapidly and hopelessly perishing. The use of asphaltum seems to be the chief cause of this mischief, which, however, is more apparent in some pictures than in others.

He was elected a member of the Royal Academy in 1819, and succeeded Thomson in the office of keeper in 1827. He died in London, December 30, 1839, in his fifty-fourth year.[1]

Hilton died in possession of most of his best pictures:—"The Angel releasing St. Peter from Prison," and "Sir Calepine rescuing Serena," both exhibited in 1831; "Comus;" "Amphitrite;" "Una, with the Lion, entering Corceca's Cave,"[2] exhibited in 1832; "The Murder of the Innocents," in the exhibition of 1838, the last picture exhibited by Hilton; and "Rizpah watching the dead bodies of Saul's Sons," but this was left unfinished at his death. A large collection of his works was exhibited at the British Institution in 1840. He is one of those who exhibited few pictures at the Academy; the painters who paint much and well at the same time, are not many; and, upon an examination of the table at the end of this chapter, it will be found that the English school presents no exception to the rule. Hilton was a more careful and substantial painter than his immediate predecessors in the same department; and one of his best works is the fast-perishing "Edith discovering the Dead Body of Harold," in the Vernon collection. Our his-

[1] "Art-Union Journal," 1840.

[2] Engraved by W. H. Watt for the London "Art-Union" in 1842.

torical painters have, until of late years, rather *indicated* than *expressed* the substance of their ideas, more especially as regards the drawing of the human figure: we have indications of hands and feet, but not the perfectly modelled form in light and shade and colour—an imperfection happily now corrected in the best examples of our school. There were two great works by Hilton in the International Exhibition of 1862, but they were neither imposing nor attractive:—the "Angel delivering St. Peter," and the "Crucifixion;" the latter was very cold in effect.

Benjamin Robert Haydon, an historical painter of unquestionable ability, was born at Plymouth, January 23, 1786, and came to London in 1804, the year before Wilkie, his friend and fellow-pupil at the Royal Academy. His ambitious views of art were early developed: his picture of "Dentatus," of which there is a celebrated woodcut by Harvey, was exhibited in 1809, and his dissatisfaction at the place given to this picture at the Academy exhibition of that year seems to have excited an animosity in him towards that body, which finally developed itself into a monomania. Many other vigorous works followed the "Dentatus;" as the "Judgment of Solomon," for which he was voted the freedom of his native town; "Christ's Entry into Jerusalem," now in America; "The Raising of Lazarus;" "Xenophon's First Sight of the Sea;" and some others, which met with more or less success, but never to the satisfaction of the inordinate ambition of the painter. His last works were "Nero watching the Burning of Rome," and "The Banishment of Aristides," which were exhibited together in the Egyptian Hall, Piccadilly, in April, 1846, but the exhibition was a complete failure, and he was now overwhelmed with pecuniary difficulties. His disappointment at last overcame even his almost indomitable energy, and he died by his own hand, in his painting room at Connaught Terrace, on the morning of the 22nd of June, 1846.[1]

Haydon has been considered by some a martyr to his love of what is termed *High Art*: the facts of his life show anything but this. He began his career with almost unexampled encouragement, and appears at all times to have found helping friends. Haydon had no other enemy than himself: his ambition was so excessive that it destroyed his judgment, and his extraordinary talents wanted that counterbalancing ability requisite to ensure a real artistic success: he was impulsive and desultory, mistook the will for the deed, and neglected the commonest elements of excellence in execution: he was extremely mannered. With the exception of

[1] See his "Life" from his Autobiography and Journals, edited by Tom Taylor, 1853.

a large style of design, indicated but not expressed, and a warm and powerful colouring, we miss every other requisite of a fine picture in his works: yet such was his extraordinary vanity that he identified the fate of the art of his country with that of his own efforts, and assumed all progress to have proceeded from himself; while perhaps no individual artist ever had less influence on the taste of his time, or even on that of his own pupils, who do not retain a single trace of his style; indeed, Sir Charles Eastlake, Sir Edwin Landseer, and George Lance, Haydon's principal scholars, illustrate three as opposed paths as the whole province of painting could possibly display.[1]

In an account of the remarkable painters of this country a place may be claimed for DAVID SCOTT, of Edinburgh, who excelled in three of the highest qualities in art—invention, drawing, and colouring; but he was too often extravagant and negligent. He adds another to the list of geniuses who have been overwhelmed by their own ambition. He was born in 1806, was the son of Robert Scott, the engraver, and commenced his own career as an engraver. He exhibited his first picture in 1828, "The Hopes of Early Genius dispelled by Death," which looks like a foreshadowing of coming disappointment. In 1832 Scott visited Italy, where he met his countryman, Dyce, bent on the same pursuit as himself. He spent the greater part of 1833 in Rome, and there painted a large picture of "Discord," or "Household Gods Destroyed," another strange subject, indicating neither a hopeful nor a peaceful spirit: the result of its exhibition in Edinburgh, in 1834, greatly disappointed the painter. This was followed by a long series of ethic, poetic, and mystic works, exhibited at the Royal Scottish Academy, of which he was a member. Scott died, partly exhausted by depression of spirits, on the 5th of March, 1849, in his forty-third year only. His industry was prodigious. He appeared, however, only twice on the walls of the London Royal Academy; in 1840, with "Queen Elizabeth in the Globe Theatre;" and in 1845, with "Pan Awakened." Among his most remarkable works, and all of them have something out of the common in them, are "Paracelsus," a curious illustration of mediæval charlatanry, which was in the International Exhibition of 1862; "The Triumph of Love;" "Achilles addressing the Manes of Patroclus;" "Peter the Hermit;" "Jane Shore;" "Richard III.;" and his immense "Vasco de Gama encountering the Spirit of the Cape," a really magnificent

[1] In 1840 Haydon commenced to combine lecturing with painting, and professed to find the former the more profitable pursuit. His lectures on "Painting and Design" were published in 1844-6 in two vols., 8vo. He had already published in 1842 "Thoughts on the relative Value of Fresco and Oil Painting as applied to the Architectural Decorations of the Houses of Parliament."

work, now in the Trinity House at Leith, where it was placed by his friends and admirers.[1] Scott is the author of some fine designs illustrative of Coleridge's "Ancient Mariner," and of Bunyan's "Pilgrim's Progress."[2]

WILLIAM ETTY, the greatest of English colourists, was the son of a miller, of York, where he was born, on the 10th of March, 1787, and he was bound to a letterpress-printer at Hull in 1798, much against his taste. He served his time, and then came to London in 1806, the year that Wilkie commenced his career in the great metropolis. Etty lived with his uncle, William Etty, in Lombard Street, and by his aid became for one year the private pupil of Sir Thomas Lawrence; but the assistance he got for his hundred guineas was of small avail in carrying him through the great difficulties of his profession. He himself tells us of his vain efforts and of his despair: Etty and Collins entered the Academy as students, the same week in 1807. For long Etty's pictures were rejected at the Royal Academy and at the British Institution. His probation endured fifteen years; but at last, in 1820, his "Coral Finders," and, in 1821, "Cleopatra," established his reputation as a poetical painter and a great colourist. In 1822 he visited Italy, where he devoted his chief attention to the works of the Venetian masters: it was in Venice, he tells us, that he found the greatest attractions;—"Venice, the birth-place and cradle of colour, the hope and idol of my professional life!" He studied in the Academy there, and was elected an honorary member of it. After his return, in 1824, he exhibited his picture of "Pandora Crowned by the Seasons." A long list of compositions, resplendent in their magnificent colouring, followed. Etty has himself selected nine of his productions, as his most important works:—"'To the pure in heart, all things are pure:' my aim in all my great pictures has been to paint some great moral on the heart,—'The Combat,' *the beauty of mercy;* the three 'Judith' pictures, *patriotism*, and self-devotion to country, people, and God; 'Benaiah, David's Chief Captain,' *valour;* 'Ulysses and the Syrens,' the importance of resisting *sensual delights*, or an Homeric paraphrase on 'The wages of sin is death;' three pictures of 'Joan of Arc,' *religion*, *loyalty*, and *patriotism*, like the modern Judith. In all, nine great pictures, as it was my desire to paint three times three."

[1] Where, however, it has been very scandalously used as a mere wall or background for some civic portraits! If Scott were overwhelmed by the neglect he experienced in his lifetime, what would he have felt could he have imagined the indignity that his great masterpiece has been subjected to since his death?

[2] The latter were engraved by his brother, W. B. Scott, by whom there is a "Memoir of David Scott, R.S.A., containing his Journal in Italy, Notes on Art, and other Papers, with seven illustrations," 8vo., Edinburgh, 1850.

In the summer of 1849 an exhibition of Etty's works, to the number of 130 pictures, took place in the great room of the Society of Arts, at the Adelphi, displaying his great powers in a surprising manner, especially as a colourist. He died in the same year, 1849, in his native place, York, on the 13th of November; he was never married, and having lived a very retired life, he accumulated a considerable fortune.[1]

Etty was in every respect one of the most distinguished painters of the English school, but more especially as a colourist; if not surpassing, at least rivalling, his great models Titian and Paul Veronese. His drawing was too often affected and mannered, but it too was occasionally tasteful, correct, and even grand. To speak of Etty as purely a colourist, not as a painter, it is scarcely saying too much to affirm that he has produced the most exquisite gems of modern art, as in the "Imprudence of Candaules," and some other specimens in the Vernon collection.

One of the most refined in his style of the British school of historical painters, was WILLIAM DYCE, by whose recent premature death the Palace of Westminster and the Royal Academy have both suffered a very serious loss. Dyce was born in 1806 at Aberdeen, where he graduated in the Marischal College in 1823. He became a student of the Royal Academy of London in 1824, and in 1825 visited Italy, passing many months in Rome. One of his first pictures was the "Education of Bacchus," exhibited at the Royal Academy in London in 1827: and in 1828 he revisited Rome, where he painted a picture of the "Madonna and Child," which attracted the admiration of Overbeck and other Germans established in the Eternal City. In 1830 he was practising as a portrait-painter in Edinburgh, but he again visited Italy in 1832. In 1837 he commenced, in the Trustees' Academy in Edinburgh, his connection with pattern designing for manufacturers; this led to his afterwards having the directorship of the Government School of Design, established in 1837 at Somerset House; but he resigned the post in 1844. He was, however, again connected with the school, as one of three head-masters, Dyce's department being that of Ornament: in 1848 his connection with the establishment finally ceased, and from that time his attention has been more exclusively devoted to painting, both in fresco and in oil: he was in that year elected a member of the Royal Academy. The Houses of Parliament have, however, been too much the tomb of his art: his noble series in the Queen's Robing Room, from the Story of King Arthur, which he was commissioned to execute in 1849-50, remains unfinished; his health, of late, being unequal to the task of com-

[1] Gilchrist, "Life of William Etty," 1855.

pleting them. He died at his house at Streatham on the 14th of February, 1864.

Dyce was what is termed a learned painter, and his compositions are *severe;* everything he did was precise and accurate, and he bestowed little care in the accumulation of accessories: the following oil-pictures are sufficiently characteristic of his style:—"King Joash shooting the Arrow of Deliverance," 2 Kings xiii., 1844; "King Lear and the Fool in the Storm," 1851; "The Meeting of Jacob and Rachel," 1853; "Christabel," 1855; "The Good Shepherd," 1859; "St. John leading Home his Adopted Mother," 1860, originally painted in 1844; and, as illustrating his versatility, the exquisite little landscape—"Pegwell Bay, Kent," 1860. He has executed several important frescoes, in a good style and well manipulated; as St. Ethelbert, in the House of Lords; Religion, Generosity, Courtesy, and Mercy, in the Queen's Robing Room; the great composition of King Arthur's Court, in the same apartment, remains unfinished. He has also executed some beautiful works for All-Saints church, Margaret Street.[1]

One of the most promising, to use a somewhat hackneyed term, of our historical painters, was JOHN CROSS, a man of real dramatic talent, born at Tiverton in 1819; but his constitution proved too weak for the wear and tear of the arduous career of an ambitious historical painter, whose work is not only to oppose, but to conquer, the prejudices of his time. Much of Cross's boyhood was spent in France, at St. Quentin, where his father had charge of a lace manufactory, belonging to Mr. Heathcote, and where he first studied art: his education was completed in Paris, in the studio of M. Picot, an historical painter: Cross was altogether French by education, and the French school is entitled to the credit of developing his powers as a painter. He started at once into notoriety in England through his noble picture of "Richard Cœur de Lion forgiving Bertrand de Gourdon," by which he gained a 300*l.* prize in the competition at Westminster, in 1847; and the picture itself was purchased for the nation by the Royal Commissioners for the Decoration of the Houses of Parliament, at the price of 500*l.*; it now hangs in one of the Committee Rooms, of Her Majesty's Palace, at Westminster; but the painter received no further aid from the Royal Commissioners.

Cross now established himself in England, and married an English wife. In 1850 he exhibited at the Academy another great effort, "The Burial of the two Sons of Edward IV., in the Tower, 1483," though it was less interesting, both in its subject, and in its composition, than the "Richard." His next great work, which was worthy of his first, though of a less popular subject, and therefore less attractive,

[1] There are notices of Dyce in the "Art-Journal" for October, 1860, and April, 1864.

was the "Death of Thomas à Becket, Archbishop of Canterbury, December 29th, 1170-1," in the Exhibition of 1853; and in 1858 appeared his last exhibited work, the "Coronation of William the Conqueror," another great picture of unusual power and merit. The moment chosen is a temporary alarm and confusion, as expressed in the following quotation, from "Knight's History of England." "Meanwhile William, though trembling from head to foot, and left almost alone in the church, or with none with him save the Archbishop Aldred, and a few pale, panic-stricken priests, all clustering round the altar, most resolutely refused to postpone the celebration, and held the crown of England in his grip, as though no mortal hand should ever wrest it from him." The figure of William, who is seated, and has turned to grasp the crown in his left hand and his sword in the other, is a grand heroic looking person, and constitutes the chief subject and interest of the picture. Neither this work nor his Thomas à Becket, found a purchaser, and Cross was reduced to very straitened means; a picture of "The Storm Scene on the Cliffs," from the "Antiquary," was rejected by the Academy. This disappointed painter, not an imaginary, but a real victim to his devotion to "high art," died, broken in health and spirits, on the 26th of February, 1861.[1]

The landscape-painters of the last generation were more allied to those of the present school in style, than the historical painters are to their successors of our time.

The works of Wilson had more influence upon his contemporaries than those of Gainsborough; he is the pioneer of the English school of landscape-painters, but Crome seems to have been a genuine student of nature. The so-called water-colour painters appear to have been more numerous than the oil-painters, seventy-five years ago, but it has not been my fortune yet to see a single washed drawing of this period worthy the name of a painting, or approaching the drawings of Turner, or even the ordinary efforts of the present day; nor do I imagine that any of these men can have assisted the development of oil-painting in the slightest degree. SAMUEL SCOTT, the marine-painter, who died in 1772; GEORGE BARRET, of Dublin (1732-84); PHILIP REINAGLE (about 1750-1833), who was much in Italy; Sir GEORGE BEAUMONT (1753-1827), a pupil of Wilson; JOHN GLOVER (1767-1849), the English Claude, who died in Van Diemen's Land; and THOMAS and BENJAMIN BARKER, brothers, of Bath (1769-1847, and 1775-1838), may be looked upon as fair representatives of their class, and

[1] See a notice of Cross in the "Art-Journal" for May, 1862.

as showing the ordinary state of the art of the latter half of the eighteenth century, as it was left by Wilson, and as it was found by Turner. Another who may be added to the above as among the excellent masters of his time, but of whom little is known, is GEORGE VINCENT; he was an exhibitor at the Royal Academy from 1814 to 1823, both inclusive, and was conspicuous in the International Exhibition of 1862: his pictures are like the early works of Turner.

From the commencement of this century the English school has been very prominent in landscape-painting; selected names even constitute an imposing list, as Turner, Constable, Reinagle, Callcott, Crome, Bonington, Nasmyth, Collins, Müller, Danby.

GEORGE MORLAND was rather an animal- than landscape-painter, though he combined both; but his animals and figures, or certainly his horses, dogs, and pigs, were usually the principal features of his pictures; the landscape portions are commonly mannered, and sometimes worthless, though always executed with freedom and cleverness. He was born in London in 1763, and was evidently endowed by nature with great powers of observation and of execution; some of his small earlier pictures, especially of horses, are admirable; but he latterly got into a very slovenly way of painting. Many of his pictures were executed in the Fleet Prison, for the dealers: Morland was content so long as they supplied him with his immediate wants, the chief of which was alcohol. He died in his forty-first year in a sponging-house in Eyre-street Hill, Leather Lane, on the 29th of October, 1804, after drinking a large quantity of spirits. He left a widow, from whom he had been separated for some time; she, however, survived him only about a fortnight: they had no children.[1]

GEORGE STUBBS, another capital painter of dogs and horses, but who preceded Morland by a generation, was born at Liverpool in 1724, and died in London in 1806. The prints after his pictures are numerous, and he etched some plates himself. He was the author also of two able works on Anatomy, "The Anatomy of the Horse," completed in 1766; and towards the close of his life appeared a portion of "A Comparative Anatomical Exposition of the Structure of the Human Body with that of a Tiger and a common Fowl, in Thirty Tables." Stubbs was an animal-portrait painter; his powers do not seem to have gone beyond this. His "Phaeton with the Horses of the Sun," which was in the International Exhibition of 1862, is a very ordinary picture. Some, however, of his single horses and dogs are admirable: Fuseli says

[1] See Edwards, "Anecdotes of Painters," 1808. A biography of Morland is contained in Cunningham's "Lives."

of him, "his tigers, for grandeur, have never been equalled; his lions are to those of Rubens what jackals are to lions."[1]

The greatest of deceased English animal-painters was certainly JAMES WARD, who was born in Thames Street, London, October 23rd, 1769, and commenced his career as an engraver; but he afterwards took to painting, imitating the manner of Morland, his brother-in-law. Some of Ward's early pictures were engraved by his brother William Ward, A.E., and some were sold in Ireland as works of Morland. In 1794 James Ward was appointed painter and engraver to the Prince of Wales, and he engraved Sir W. Beechey's large picture of the "Review of the Third and Tenth Dragoons," now at Hampton Court.

It was shortly after this, that through a connexion with the Royal Agricultural Society, Ward was led to take to animal-painting, a branch of the art in which he eventually attained such great eminence. His masterpiece is the large picture of "An Alderney Bull, Cow, and Calf," painted in 1820-22, and now in the National Gallery, and it is certainly without a rival of its kind in Europe; it was painted professedly in emulation with Potter's "Young Bull," in the Hague Museum. Ward died in London, November 17th, 1859, in his ninety-first year.

JOSEPH MALLORD WILLIAM TURNER, born on the 23rd of April, 1775, was the son of a hairdresser who lived in Maiden Lane, Covent Garden; and there, over his father's shop, the future painter produced the first efforts of the art by which his name is immortalized. Turner entered as a student of the Royal Academy in 1789, and he exhibited a drawing of Lambeth Palace in the following year; in 1799 he was elected an associate, and in April, 1802, he became a member of the Academy. In this year he visited France and Switzerland. In 1807 he was elected Professor of Perspective in the Royal Academy, succeeding Edwards, an associate of the Academy, who had for many years filled the office of its Teacher of Perspective. In 1807 also he began to publish his "Liber Studiorum," or book of sketches, in imitation of Claude's "Liber Veritatis;" and for a few years he painted in emulation of the style of Claude. In 1812 he built a house in Queen Anne Street West, No. 47, which he retained until his death, and in which he had a gallery, where for many years he exhibited some of his pictures. He visited Italy three times—in 1819, in 1829, and about 1840. For more than sixty years, with scarcely an intermission, the works of Turner attracted attentive gazers on the walls of the Royal Academy; and, after a life of almost unrivalled success, and an industry unsurpassed, this great

[1] Additions to Pilkington, 1810.

landscape-painter died unmarried, and under an assumed name, in an obscure lodging at Chelsea.

His life was in every sense a remarkable one, for its humble origin and for its splendid results: retired and reserved always while living, the splendour of his fame among his contemporaries does not contrast more strongly with his habits of life, than the great and national character henceforth identified with his name, does with the singular humility of his closing career. His large fortune, both in pictures and in funded property, he bequeathed to the nation: his pictures to be placed in a suitable gallery within ten years; his funded property towards the establishment of an institution for the benefit of decayed artists. The law, however, has made a change in the disposal of his property, but the nation possesses a noble gallery of pictures,—a lasting monument of his genius.[1]

Turner had three styles as a landscape-painter: the first was highly elaborated, especially in his water-colour drawings. The contrast of style between his early and latest works is remarkable: in the best of his early works he shows a strong imitation of Wilson, and a certain coldness of colour; the latest are distinguished for their excessive looseness of execution and extravagance of colouring. It is in his middle style that he is greatest, that he is himself. This middle period may date from about 1802 to about 1832, from his election as an Academician to his return from his second visit to Italy. But during this period the transition from the first to the last was gradual, his execution becoming successively more free, and his colouring more brilliant—from "Calais Pier," 1803, to "Childe Harold's Pilgrimage," a gorgeous masterpiece, exhibited in 1832. His imitation of Claude in the early part of this period, 1814-15, was an episode in his career, brought on by the conventional criticism of the time, which held up Claude as the great model of landscape-painters. Of this interval of rivalry, "Crossing the Brook," "Apuleia in search of Apuleius," and "Dido Building Carthage," are the great illustrations. The "Dido," and the "Sun Rising in Mist" (1807), show what Turner forsook for the imitation of Claude, and how far more true to nature, and at the same time more poetical, he was, than his model.

[1] The will was disputed, but in accordance with a compromise between the parties in litigation, it was decided, by an order of the Court of Chancery, dated March 19th, 1856, that all pictures, drawings, sketches, finished or unfinished, by the hand of Turner, should belong to the nation, and that all engravings should belong to the next of kin. The finished pictures thus acquired for the National Gallery amount to about one hundred in number. See "The Turner Gallery: a series of sixty engravings from the principal works of J. M. W. Turner. With a memoir and illustrative text by R. N. Wornum, &c." Folio. London, J. S. Virtue, 1859-1862.

The immense superiority of the "Liber Studiorum," of Turner, over the "Liber Veritatis" of Claude, is not a fair test of the comparative merits of the two painters; for while Turner's are highly elaborated studies, Claude's are but incidental memoranda of pictures.

Turner was, perhaps, most original and greatest between his first and third visits to Italy, between 1820 and 1840, to which time belong "The Bay of Baiæ," "Ulysses deriding Polyphemus," "Caligula's Palace and Bridge," "Childe Harold's Pilgrimage," and the "Fighting Temeraire:" these are the works that are unlike anything produced by any other master, and should alone establish the name of Turner as that of the greatest of landscape-painters. The effect of the two stone pines and the distant sea and mountains in the "Bay of Baiæ," is probably without a parallel in art; but, on the whole, perhaps, the most poetical of Turner's productions is the "Pilgrimage." Here, too, is the noble stone pine, to give remoteness and expanse to the distant landscape—the waste "more rich than other climes' fertility." Italy, ancient and modern, are both represented: the ancient ruin, the mediæval convent and walled town, the modern life—the party of pleasure seated on the river bank; Italian air, land, and foliage, all vividly realised. A vast mountain country, with winding waters, a broken bridge, a pile of ruins; the sun going down beyond the mountains, but still tinging them with a warm and beautiful light, and shining alike upon the glorious wreck of the past, and on the fascinating out-door life—the feasting and dancing—of the present, Italy.

In the last ten years of his career, and occasionally before, Turner was extravagant to an extreme degree: he played equally with nature and with his colours. Light, with all its prismatic varieties, seems to have been the chief object of his studies; individuality of form or colour he was wholly indifferent to. The looseness of execution in his latest works has not even the apology of having been attempted on scientific principles; he did not work upon a particular point of the picture as a focus, and leave the rest obscure, as a foil to enhance it, on a principle of unity; on the contrary, all is equally obscure and wild alike. These last productions are a calamity to his reputation; yet we may, perhaps, safely assert, that, since Rembrandt, there has been no painter of such originality and power as Turner. He died on the 19th of December, 1851, and was buried in St. Paul's Cathedral.

Turner was, however, not alone in maintaining the glories of English landscape-painting: Constable and Callcott are, as landscape-painters, inferior only to Turner himself.

John Constable was born at East Bergholt, in Suffolk, in 1776. His father, who was a miller, intended him for his own business;

but Constable had resolved to become a painter; and in 1800 he became a student of the Royal Academy, and received some instruction in painting from RAMSAY RICHARD REINAGLE (1775-1862), himself an excellent landscape-painter, who, like his father Philip, also resided several years in Italy, whence he brought many beautiful sketches, from which, as was then the fashion, he composed pictures: he was at one time very successful, and very much employed in portraits likewise: he was a large contributor to the Academy exhibitions. From 1820 Constable resided at Hampstead, the beautiful neighbourhood of which chiefly occupied his pencil for the remainder of his life. "I love," said Constable, to his friend Uwins, "every stile, and stump, and lane in the village: as long as I am able to hold a brush, I shall never cease to paint them:" and in this expression we have the exposition of his style: he was emphatically the painter of country lanes, fields, and hedgerows. All his pictures are conspicuous for the simplicity of their subjects—a cottage, a corn-field, a village church or green, a brook or lane. He was, further, very fond of giving the effect of dew, and this fancy he carried to such an excess as to make it a characteristic manner; and some of his views are accordingly most obtrusively spotty. Yet some of his larger works, which have now had time to mellow down, are certainly magnificent in effect: the "Corn-field," and the "Valley-farm," in the National Gallery, are both very fine examples. He died in London, on the 30th of March, 1837.[1]

SIR AUGUSTUS WALL CALLCOTT, sometimes called the English Claude, was born at Kensington in 1779. He was a chorister boy, and officiated for some years in Westminster Abbey under Dr. Cooke. He, however, adopted painting at an early age; and having received some instruction from Hoppner the portrait-painter, he originally pursued the same branch of art; but eventually, and until the last few years of his life, he devoted himself exclusively to landscapes. And it is to his landscapes, which are commonly distinguished for a beautiful repose, that he owes his reputation: in some of his pictures he resembles the early works of Turner. In 1837 he first departed from his usual subjects, and exhibited a picture of "Raphael and the Fornarina," now well known from the print of it by Lumb Stocks, which was distributed to the subscribers of the London Art Union in 1843. His picture of "Milton and his Daughters" was exhibited in 1840.

In 1837 he was knighted by the Queen, and in 1844 he was

[1] See the "Memoir of the Life of John Constable, Esq., R.A., composed chiefly of his Letters." By C. R. Leslie, Esq., R.A. London, 1842. It contains twenty-two engravings from Constable's works.

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appointed the successor of Mr. Seguier as conservator of the Royal Pictures; an office which he held for a few months only. He died on the 25th of November, 1844, and was buried on the 30th, in Kensal Green Cemetery, where his accomplished wife, Lady Callcott, known previously as Maria Graham, had been buried two years before.

John Crome, commonly called Old Crome, to distinguish him from other younger painters of the name and family, was an older man, but not an older painter, than Constable or Callcott. He was born at Norwich, in the Napoleonic year, 1769, and died in his native city in 1821. Crome was brought up as a coach-painter, an occupation he soon forsook, for the more genial one of a drawing-master; and it was only his leisure time that he could devote to oil-painting. This he spent diligently in making oil-sketches from nature, chiefly from the neighbourhood of Norwich.

The materials of Crome's pictures are generally exceedingly simple, but he has sometimes produced an admirable effect with them; he was more simple in his choice of subject even than Constable. He exhibited very rarely at the Royal Academy, and his subjects were all views or landscapes, with one exception; a "Blacksmith's Shop," exhibited in 1809. His masterpiece is probably the "View of Mousehold Heath," now in the National Gallery.

Another fine English landscape-painter is Richard Parkes Bonington, who was born in the village of Arnold, near Nottingham, October the 25th, 1801. His father, a landscape and portrait-painter, took him, when only fifteen years old, to Paris, and there procured him permission to copy in the Louvre. Owing to this circumstance, Bonington's education was chiefly French; he became a student of the Ecole des Beaux Arts, and attended occasionally the studio of the Baron Gros. He devoted himself chiefly to landscape-painting, working often in water-colours; but his subjects are mostly marine or river views.

Having obtained considerable reputation in Paris, Bonington visited Italy, where in Venice he found ample materials suited to his especial taste, and he executed some elaborate views there, both in oil and in water-colours. By the exhibition of some few of these works, at the Royal Academy, he acquired great reputation also in England, which has risen still higher since the International Exhibition of 1862, in which Bonington's pictures, figures as well as views, were among the most masterly and effective works in colour, of the whole collection. He died of decline, in London, on the 23rd of September, 1828, shortly after his return from a second visit to Paris, not having quite completed his twenty-seventh year.

Sir Thomas Lawrence, writing to a friend after attending Bonington's funeral, remarks, "I have never known in my own time an

early death, of talent so promising, and so rapidly and obviously improving."[1]

Bonington exhibited only four pictures at the Royal Academy: "A Scene on the French Coast," in 1827; and the three following in 1828: "Henry III. of France;" a "Coast Scene;" and "The Grand Canal, with the Church of La Vergine della Salute, Venice."

PATRICK NASMYTH, sometimes called the English Hobbema (I suppose it ought to be the *Scotch*), was born in Edinburgh in 1786. He was the son and pupil of Alexander Nasmyth, and painted in a similar style. When about twenty years of age he settled in London, where he died, in South Lambeth, August the 17th, 1831. Nasmyth's landscapes are simple in subject, with much detail of execution, but forcible in effect; one of his principal works is a "View of Windsor Castle;" another is a "View in Hampshire," in the possession of Mr. Thomas Baring. Owing to an accident which happened to his right hand, in his youth, he was in the habit of painting with his left.[2]

WILLIAM COLLINS, born in London in 1787, was the son of a picture-dealer in Great Tichfield-street, who was a native of Wicklow in Ireland, and the friend of George Morland, of whom he wrote a memoir. The son, from this intimacy, was in some measure the pupil of Morland, who allowed Collins to watch him painting. Collins became the chief support of his family in 1812, when he lost his father. But he early found valuable patrons in Sir Thomas Heathcote, Sir John Fleming Leicester, Sir George Beaumont, and Sir Robert Peel.

His style is landscape, with the out-door incidents of ordinary life, prominently introduced, and both naturally and charmingly expressed; as the "Young Fifer," the "Sale of the Pet Lamb," "Bird Catchers," the "Fisherman's Departure," "Hop Gatherers," "Happy as a King," "The Haunts of the Sea Fowl," "Fetching the Doctor," with cottage and coast scenes in great variety; especially Cromer Sands. He painted also a few portraits. Latterly, however, Collins evinced a desire to treat higher subjects; he exhibited "Our Saviour with the Doctors in the Temple," in 1840; and "The Two Disciples at Emmaus," in 1841.

In 1817 he visited Paris; and made a tour in Holland and Belgium in 1828. In 1836 he visited Italy, remaining there nearly two years; in 1840, Germany, and in 1842, the Shetland Islands; each tour affording new materials for his varied subjects. He died in London, of disease of the heart, February the 17th, 1847.[3]

[1] Cunningham, "Lives of the British Painters," &c.

[2] "Literary Gazette," 1831.

[3] "Art-Union Monthly Journal," April 1847. His "Life" by his son, 1848.

JOHN MARTIN, the well-known painter of architectural dreams, was born near Hexham, in Northumberland, in 1789, and was originally brought up to coach-painting, in Newcastle; then worked at enamel-painting in Newcastle and London, and, having married early, he eked out a scanty living by giving lessons in drawing. His first landscape was exhibited in 1811. In 1812 he appeared as an exhibitor at the Royal Academy, of three landscapes, one of which, "Sadak in Search of the Waters of Oblivion," from the Tales of the Genii, gave adequate promise of all the future wonders of imaginative scenery which followed; Sadak, in the centre of a wonderful agglomeration of rocks, is scrambling over the edge of a precipice; the hero himself, like nearly all the figures of Martin's pictures which followed, is ill-proportioned; the human limbs and extremities being generally, with him, little more than indicated: and in his best figures he exhibits one of the characteristic faults of Haydon's drawing, huge limbs with small extremities. No subject was too grand or sublime for Martin's pencil, and many of his ideas were carried out in a very imposing manner; but in a somewhat misty way, with the characteristic vagueness of dreams; he has made them well known to the public by being his own engraver. His style was scene-painting on a small scale, but his conceptions were in the highest degree poetic; they are of a kind of impossible sublimity to which no execution could do justice, and which his own was far from approaching. On the 12th of November, 1853, Martin was struck with paralysis, and never recovered; he died in the Isle of Man on the 17th of February, 1854.

The following are the most impressive of his pictures:—"Joshua Commanding the Sun to stand still," 1816; "The Fall of Babylon," 1819; and "Belshazzar's Feast," 1821—his most popular work, and for which he was awarded the 200*l.* premium by the Directors of the British Institution. They were followed by other similar compositions, as "The Seventh Plague," "The Deluge," "The Fall of Nineveh," &c. Martin, like Haydon, quarrelled with the Royal Academy, and, like him, after abstaining for many years, had again resort to its exhibitions to show his pictures.[1]

WILLIAM JOHN MÜLLER, one of the best of English landscape-painters, was born at Bristol, in 1812; his father, a German, was curator of the Bristol Museum. Müller became the pupil of his townsman, J. B. Pyne, and displayed his own ability for landscape at an early age.

In 1833 and 1834 he made his first tour upon the continent of Europe, and in 1838 started upon a long and arduous journey through Greece and Egypt, ascending the Nile beyond the

[1] An autobiography of him appeared in the "Athenæum" for 1854.

Cataracts; he settled in London after his return in 1839. In 1843 he accompanied Sir Charles Fellowes on his expedition to Lycia; he returned to London in the following year. Many sketches and pictures of Oriental manners and scenery were the result of these journeys; they are painted with great freedom and taste, and from the judgment displayed in their selection as subjects, and their arrangement as pictures, are mostly works of great beauty. Five were exhibited at the Royal Academy, and two at the British Institution, in 1845; but Müller did not long survive to enjoy his growing reputation; he died at Bristol, of disease of the heart, on the 8th of September of that year, at the early age of thirty-three. His disease was aggravated by the disappointment he felt at the unfavourable hanging of his pictures in that year. He exhibited altogether only sixteen works at the Royal Academy. His remaining sketches and pictures, which were sold at Christie's in the spring of 1846, realised 4,360*l.*[1]

Francis Danby, born in the county of Wexford, in Ireland, in 1793, was educated in Dublin, and there learnt his art under a landscape-painter of the name of O'Connor. In 1813 he was established as a teacher of water-colour drawing at Bristol. He first attracted public notice by a picture of "Sunset at Sea after a Storm," exhibited at the Royal Academy in 1824; it was purchased by Sir Thomas Lawrence. In the following year Danby removed to London, and exhibited a still more remarkable work, "The Delivery of Israel out of Egypt," which procured him his election as an associate of the Academy, in 1825. This picture, now at Stafford House, and several others afterwards painted by Danby, are in the style of John Martin's extraordinary compositions. Danby is, however, most distinguished for his calm evening scenes at sea, generally sunsets, under various aspects, frequently combined with some poetic subject, incident, or sentiment, and nearly always conspicuous for their brilliant colouring.

In 1830, Danby left England, and resided during the greater part of twelve years that he spent abroad chiefly in Switzerland. He settled at Exmouth, in Devonshire, a few years after his return, and died there on the 10th of February, 1861.[2]

We have only quite lately (August, 1863,) lost a great master in landscape, who is an honour to the English school—Frederick Lee Bridell, a native of Southampton, where he was born in 1831. He seems to have been strongly under the influence of Turner's genius; his finest pictures are in imitation of the Claudesque ex-

[1] Some of Müller's letters, relating to his Eastern tours and his disappointment at the hanging of his pictures, were published in the "Art-Union Journal" for the years 1844 and 1845.

[2] "Art-Journal," April, 1861.

amples of Turner's second period; Bridell's skies, however, are somewhat artificial and mannered, but the following, which were sold at Christie's in February last, are magnificent pictures:—"The Colosseum by Moonlight," exhibited at the Academy in 1860, 410 guineas; "The Temple of Venus, from Spenser's Fairy Queen," 670 guineas; "Etruscan Tombs at Civita Castellana," 255 guineas; and perhaps the most beautiful of all, "Under the Pine Trees at Castel' Fusano," exhibited at the British Institution in 1860, 200 guineas.

To the above may be added the names of two very able marine painters, who both died early, GEORGE CHAMBERS and GEORGE PHILIP REINAGLE. Chambers was the son of a seaman of Whitby, where he was born towards the close of the last century. He was himself a sailor, by education, but having obtained an introduction to Horner, the painter of the Panorama at the Colosseum, Chambers worked for seven years as Horner's assistant on that great work. He then became scene-painter at the Pavilion Theatre; while there he obtained, through Vice-Admiral Lord Mark Kerr, an introduction to William IV., who appointed Chambers his Marine Painter, and he was now in the full delight of his ambition; but his health was bad, and his hopeful career was suddenly cut short by death, in October, 1840. He has painted several naval battles of great excellence, and the world is now beginning to appreciate his work.

G. P. Reinagle was the son of R. R. Reinagle, the Academician, was born in London in 1802, and died in 1835, at the early age of thirty-three. He appeared as an exhibitor at the Academy in 1822, and although he exhibited several excellent sea pieces, he will probably in future be better known for his drawings of ships and sea-fights on stone, than for his pictures, which are not numerous, as his series illustrating Sir Charles Napier's victories over the fleet of Don Miguel, published in 1834. George Reinagle was present at the battle of Navarino, October 20th, 1827; and in 1829 he exhibited three pictures of Sir Edward Codrington's fleet, the "Battle of Navarino," the "Asia and Albion leaving the Harbour of Navarino," and the "Asia, Albion, and Rosa leaving Malta for England." In the exhibition of 1831 he had a picture of the Russian fleet, after the same battle, entering Valetta Harbour.

In portrait as in landscape-painting, the English school has now long been the foremost in Europe.

SIR THOMAS LAWRENCE was born May 4, 1769, at Bristol. His father was landlord of the Black Bear Inn, at Devizes; and the first efforts of the young painter were some portraits in chalk of his father's customers. When ten years old only he set up as a portrait-painter in crayons at Oxford; and soon afterwards took a house at Bath, where he met with extraordinary success. In his seven-

teenth year he commenced oil painting; in 1787, he settled in London, and entered himself as a student in the Royal Academy. His success in London was as great as it had been in the provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds he succeeded him as painter to the King. He painted at this time, in his twenty-third year, the portraits of the King and Queen, which were presented by Lord Macartney to the Emperor of China. In 1794, he was elected a Royal Academician; was knighted by the Prince Regent in 1815; and at the death of West, in 1820, succeeded him as President of the Academy. Sir Thomas Lawrence died in London, at his house in Russell Square, January 7, 1830. He was never married.[1] He was a member of the Academy of St. Luke at Rome, and of many other foreign academies; and in 1825, he was created a Chevalier of the "Légion d'Honneur." He had great facility, and was a fine colourist, but excelled chiefly in the portraits of women and children, many of which are beautiful. In male portraits his drawing was often incorrect and mannered, the bodies being occasionally out of all proportion to the heads, which were, however, frequently the only parts of the picture painted by Sir Thomas himself: but his heads also are sometimes out of drawing, and in some of his state or official portraits, the heads are lost in the accessaries. The Waterloo Gallery, however, at Windsor remains a noble monument of the skill of Sir Thomas Lawrence as a portrait-painter: the pictures of the Emperor Francis, of Pius VII., and of the Cardinal Gonsalvi, in that collection, are among the European masterpieces of the art of portraiture. They were painted on the continent in the years 1818-19; as a specimen of the magnificent domestic portrait, the full lengths of Mr. and Mrs. Dunlop, on the same piece, for which Lawrence received 500*l.*, could scarcely be surpassed.

The principal rivals and contemporaries of Sir Thomas Lawrence were Stuart, Raeburn, Beechey, Hoppner, Phillips, Shee, Owen, Jackson, Clint, and Briggs.

Gilbert Stüart, one of the most distinguished American portrait-painters, sometimes called American Stuart, was born of Scotch parents at Narraganset, near Newport, Rhode Island, United States, in 1755. He visited Scotland at a very early age, and was educated at the University of Glasgow, where he graduated; he, however, finally adopted the profession of a painter, and became the pupil of his countryman Benjamin West, in London, and after having practised with great success as a portrait-painter, both in London and Paris, he returned, in 1794, to his native country, where he settled for a time at Philadelphia.

[1] Williams, "The Life and Correspondence of Sir Thomas Lawrence," 1831.

In his own country six American presidents sat to Stuart, among them, Washington, Adams, and Jefferson. He retired in 1807 to Boston, where he died in 1828. His best portraits are chiefly remarkable for character and freedom of effect: he excelled exclusively in male heads.[1]

Sir Henry Raeburn was born at Stockbridge, Edinburgh, in 1756. His parents died when he was a child, and he was apprenticed to a goldsmith in Edinburgh, from whom, however, he soon obtained his release; and he then devoted himself to miniature painting. At the age of twenty-two he married a lady of some fortune, and came to London, with an introduction to Sir Joshua Reynolds, who, when Raeburn set out for Italy, shortly afterwards, gave him a letter to Pompeo Batoni at Rome. He returned after a two years' residence in Italy, to Edinburgh, and established himself there in 1787. In 1812 he was elected President of the Society of Artists in Edinburgh, and became, in 1815, a member of the Royal Academy in London. George IV. knighted Raeburn in 1822 when he visited Scotland; and he was shortly afterwards appointed Limner to the King in Scotland. He died on the 8th of July, 1823. Some of Raeburn's portraits are excellent; he had a manly vigorous style, though he commenced as a miniature painter: his heads are freely painted and very effective in light and shade: the National Gallery of Scotland[2] has several good examples of his work. The very masterly life size sketch, by Raeburn, of his own son, on a pony, was exhibited in London, at the International Exhibition of 1862.

Sir William Beechey was born at Burford, in Oxfordshire, in 1753, and was originally articled to a conveyancer at Stow. But feeling no inclination for the law, he resolved to become a painter, and having obtained admission as a student into the Royal Academy, in 1772, he devoted himself from that time to portrait painting, in which he had a most successful career. He was appointed portrait-painter to the Queen in 1793; and was knighted by George III., for his large picture of the King reviewing the Third and Tenth Dragoons, painted in 1798, and now at Hampton Court. Beechey appears to have been hitherto the largest contributor to the Exhibitions of the Royal Academy: in sixty-four years, he exhibited 362 portraits. He died at Hampstead in 1839.

John Hoppner was born in London in 1759. When a boy he was one of the choristers of the Royal Chapel; but having a more decided taste for the formative than the vocal art, he gave up music for painting, and entered as a student in the Royal Academy. He

[1] See the German "Kunstblatt," No. 100, 1828.

[2] "Catalogue of the National Gallery of Scotland," &c. By W. B. Johnstone, R.S.

soon became, through the patronage of the Prince of Wales, a very fashionable portrait-painter; and painted many bold, effective, well-drawn heads. Sir Thomas Lawrence was for many years his only rival. Hoppner died of dropsy in 1810, in the fifty-first year of his age.

Thomas Phillips was born at Dudley, in Warwickshire, in 1770, and was placed, when still young, with a glass painter at Birmingham. In 1790, he came to London, with an introduction to West, who employed him on the window of St. George's Chapel, Windsor. He was elected a member of the Royal Academy in 1808; and in 1825 he succeeded Fuseli as Professor of Painting. Phillips made a tour in Italy after his appointment, in company with Hilton, to enable him the better to discharge the duties of his office. He composed in all ten lectures, which he published after his resignation of his professorship in 1832.[1] He died at his house in George-street, Hanover-square, April 20th, 1845.

Sir Martin Archer Shee, born in Dublin, in 1770, met with very early success as a portrait-painter. The full length of Lewis the Comedian, in the National Gallery, is a remarkable work for so young a man; it was painted in 1791, and it is in a better style than his later works. He succeeded Sir Thomas Lawrence, as President of the Royal Academy in 1830, and was then knighted. He died at Brighton, August the 19th, 1850. Sir Martin rarely painted anything but portraits; but some of his time was devoted to literature: his "Rhymes on Art" appeared in 1805, and he published a poem, entitled "Elements of Art," in 1809; in 1824, "Alasco," a tragedy; and in 1828, "Old Court," a novel.

William Owen, born at Ludlow, in Shropshire, in 1769, held the appointment of principal portrait-painter to the Prince Regent. He became a member of the Royal Academy in 1806, but in the height of his career, in 1818, he was seized with paralysis, and remained a hopeless invalid, until his death, February 11th, 1825. Some of Owen's portraits are excellent; among the best is that of Lord Stowell, painted for the Town Hall, Newcastle-on-Tyne. He was a more careful and less florid painter than Hoppner and some others of his contemporaries.

John Jackson was born at Lastingham, in Yorkshire, in 1778. His father was a tailor, and he was himself brought up to that business. He, however, hated his occupation, and having shown some ability for painting, the unexpired period of his apprenticeship was purchased by Lord Mulgrave and Sir George Beaumont. The latter allowed Jackson 50*l.* a year, and gave him an apartment in his house in town, to enable him to prosecute his studies in the Royal Academy.

1 "Lectures on the History and Principles of Painting," 8vo. London, 1833.

In 1819, Jackson visited Rome, in company with Sir Francis Chantrey, and painted for him there a portrait of Canova. He was elected a member of the Academy of St. Luke at Rome. His fine taste in colouring, and his effective execution rendered him justly popular. He died at his house in St. John's Wood, June 1, 1831.

GEORGE CLINT, born in London in 1770, like Turner, was the son of a hair-dresser; the family was originally of Hexham, in Northumberland. Clint was first apprenticed to a fishmonger in the City; but disgusted with this occupation, he procured employment in an attorney's office; equally dissatisfied, he then tried house-painting, and from this he advanced to miniature-painting, which he practised for some years. With his miniature-painting he combined also mezzotinto engraving, and was employed to execute several prints for Sir Thomas Lawrence. In 1807 he engraved Drummond's "Death of Nelson;" and shortly afterwards the still more considerable work, Harlow's "Kemble Family." He took a house about this time, 1816, in Gower Street, and there executed his valuable series of dramatic pictures, comprising all the principal actors of the time in their most successful scenes and characters, grouped, and individually; Kean, as *Sir Giles Overreach*, and *Richard III.*; Charles Kemble, as *Charles II.*; Young, as *Hamlet*; Liston, as *Paul Pry*; Matthews, as the *Lying Valet*; Bartley, as *Falstaff*; and Macready, as *Macbeth*, &c. Many of these pictures are still preserved at the Garrick Club. Clint painted a long series of portraits besides those of theatrical characters. He died at Kensington, in 1854, having entered his eighty-fifth year.[1] He was elected an associate of the Academy in 1821, and contributed altogether ninety-four pictures to its exhibitions; but in 1836, after repeated disappointments in not obtaining the full honours of the Academy, he retired in disgust from all connection with it.

HENRY PERRONET BRIGGS, a fashionable and excellent portrait-painter in the latter part of his career, for many years devoted himself to historical painting, but with no great success. One of his most effective historical pieces is "Blood's attempt to steal the Regalia," contributed by the Royal Academy to the International Exhibition of 1862. Briggs was elected a member of the Academy in 1832. He died on the 19th January, 1844, aged fifty-six: he was of a Norfolk family, and related to Opie. Though Briggs was more distinguished as a portrait-painter than anything else, he is not quite correctly classed among portrait-painters.

Genre-painter is now a convenient term, but there are figure-painters who are neither history-, portrait-, nor genre-painters; as those who combined something of all three, yet chiefly devoted

[1] "Art-Journal," 1855.

themselves to poetical and fancy subjects; such men, for instance, as Stothard, Howard, and Uwins, who were not what are commonly called genre-painters, nor does the term lyric designate them.

THOMAS STOTHARD, the head of the earlier English Idyllic school, if such a term may be so applied, was born in London, August the 17th, 1755. His father, who kept the "Black Horse" in Long Acre, died when Stothard was still young, and he was put to school at Strelton, his father's native place, near Tadcaster, in Yorkshire. As he showed an early disposition for drawing, he was apprenticed to a designer for figured silks, in London; finding, however, little occupation as a pattern designer, he tried the illustration of books; in this he soon found abundant employment. Stothard was elected a member of the Royal Academy in 1794, and in 1812 was appointed to succeed Burch as librarian, an office he held until his death. He died at his house in Newman Street, April the 27th, 1834, in his seventy-ninth year.

Stothard exhibited comparatively few works at the Academy, but his designs are said to amount to as many as 5,000, of which about 3,000 have been engraved, in various publications. Among his last works of this class were his designs for Rogers's Italy and other poems, as companions to the landscape illustrations by Turner for those works. One of the most popular of Stothard's compositions is the procession of the "Canterbury Pilgrims," well known from the engraving of it by the brothers Schiavonetti and James Heath, published in 1817; the picture was in the International Exhibition of 1862, and is what would now be considered a mere sketch. His most important work in painting is the large composition of "Intemperance," executed in the staircase at Burghley, the seat of the Marquis of Exeter, in Northamptonshire, the original sketch of which now forms part of the Vernon collection.[1] His pictures are of a slight sketchy character, and his drawing is frequently faulty, as in his Greek Vintage, in the Vernon collection; but his colouring is sometimes very forcible, and there is often a fine sentiment in his compositions.

HENRY HOWARD, a painter of portraits and fancy subjects, was born in London, in 1769. At the age of seventeen he was placed with Philip Reinagle, R.A., to learn painting. In 1791 he determined to visit Italy. He remained there three years, chiefly at Rome, where Flaxman was then residing; he returned home by Vienna and Dresden, reaching England in September, 1794. Having distinguished himself by his portraits, and many historical and classical pieces, he was elected a member of the Royal Academy in 1808; was made Secretary in 1811, and in 1833 Professor of

[1] The "Life of Thomas Stothard, with Personal Reminiscences" by Mrs. Bray, with numerous illustrations from his works. Sm. 4to., London, 1851.

GROUP FROM THE VILLAGE FESTIVAL. (WILKIE.)

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Painting, succeeding Phillips in that office. He died at Oxford, October 5th, 1847.[1]

Thomas Uwins was born in London in 1782, and was originally placed with an engraver; but he soon gave up the study of the engraver's art for that of the painter. He commenced his career as a water-colour painter and illustrator of books; and was elected a member of the Old Water-Colour Society in 1811. In 1814 he visited the south of France; from this time he took to oil-colours, and spent some years as a portrait-painter in Scotland.

In the Autumn of 1826 he visited Italy, and did not return to England until 1831. In 1832 he exhibited, at the Royal Academy, "The Interior of a Saint Manufactory at Naples;" this was succeeded by "Taking the Veil," and many other Italian, chiefly Neapolitan, subjects, on the walls of the Academy, and Uwins became an Academician in 1839. In 1842 he was appointed by the Queen Surveyor of the Royal Pictures; and in 1847 he was made Keeper of the National Gallery, a post which he resigned in 1855. He held also for some years the office of librarian to the Royal Academy. He died at Staines on the 25th of August, 1857.[2]

The last generation, notwithstanding the great name of Wilkie, was less distinguished for its genre- than for its landscape-painters. It is I assume under the head of Genre that such names as the following are to be placed, though several of them were also portrait-painters:—Wilkie, Smirke, Bird, Thomson, Allan, Newton, Wyatt, Stone, Egg, Leslie, and Mulready.

Sir David Wilkie, the prince of British genre-painters, was born in Fifeshire, November 18, 1785. His father was minister of Cults. He was placed in 1799 in the "Trustees' Academy" at Edinburgh, where in 1803 he won the ten-guinea premium for the best painting of "Callisto in the Bath of Diana." He came to London in 1805, and entered as a student in the Royal Academy, and attracted general notice by his "Village Politicians," which was exhibited in the Academy in 1806. From this period Wilkie's fame was established, each succeeding work adding to his popularity. The "Blind Fiddler," the "Card-players," the "Rent-day," the "Jew's Harp," the "Cut Finger," the "Wardrobe Ransacked," the "Village Festival," and others, all followed in rapid succession. In 1825 he proceeded to the Continent for three years, and after his return he completely changed both his style and class of subjects. The following are the principal works which he executed between 1811

[1] See "Lectures on Painting, delivered at the Royal Academy of Fine Arts." By Henry Howard, Esq., R.A., &c. Edited, with a Memoir of the Author, by Frank Howard, London, 1848.

[2] "Art-Journal," 1847-57.

and 1825:—"Blindman's Buff," the "Letter of Introduction," "Duncan Gray," "Distraining for Rent," the "Rabbit on the Wall," the "Penny Wedding," the "Whisky Still," the "Reading of the Will," and the "Chelsea Pensioners,"[1] painted for the Duke of Wellington. Up to 1825, Wilkie was known exclusively as a genre-painter. After his Continental tour, during which he visited France, Germany, Italy, and Spain, he appeared almost exclusively as an historical and portrait-painter, substituting a light effective style of handling for the carefully laboured execution of his earlier works. This change he himself attributed to a more intimate acquaintance with the old masters, which he had acquired by his foreign tour. He was particularly struck by the works of Correggio, Rembrandt, and Velazquez.[2] His most celebrated pictures in this second style are his "John Knox Preaching," and "Napoleon and the Pope at Fontainebleau." The "Peep-o'-day Boy's Cabin," and the portrait of William Daniell, the landscape-painter, are also good specimens of his second manner. But his future fame will depend upon the pictures he painted from his "Village Politicians" to his "Chelsea Pensioners" inclusive; and although his later works might have established a reputation for another painter, they were not sufficient even to uphold that of Wilkie. Of all his works, the "Blind Fiddler" is perhaps his masterpiece.

After the death of Sir Thomas Lawrence in 1830, he was appointed in his place Painter in Ordinary to his Majesty; he was already Limner to the King in Scotland: this post he had obtained after the death of Sir Henry Raeburn in 1823. He was knighted in 1836. In the autumn of 1840 he set out for a tour in the east, and at the close of the same year he arrived at Constantinople, where he painted a portrait of the Sultan. From Constantinople Sir David went to the Holy Land and Egypt. He complained of illness while at Alexandria, and on the 1st of June, 1841, he expired on board the Oriental steamer, off Gibraltar; his body was committed on the same day to the deep. This burial is the subject of one of Turner's most effective pictures, now in the National Collection.[3]

Robert Smirke, the earliest distinguished English genre-painter of the new school, was born at Wigton, in Cumberland, in 1752, and was originally a painter of coach-panels. He first distinguished himself by his illustrations from Don Quixote; his pictures are not

[1] There are prints of all the above, and of many other works of Wilkie, by the engravers, Raimbach, Burnet, Cousins, Doo, Fox, and others.

[2] See his letters in the "Life" by Allan Cunningham.

[3] The coffin was lowered into the sea in 36° 20′ north lat. and 6° 42′ west long. See the "Life of Sir David Wilkie, with his Journals, Tours, and Critical Remarks on Works of Art, and a Selection from his Correspondence," by Allan Cunningham. 3 vols., 8vo. London, 1843.

numerous; as much of his time was occupied in designing for booksellers. Smirke was an excellent painter, and was a member of the Royal Academy as early as 1793, but he was so completely eclipsed by Wilkie that his reputation is now below his merits. His drawing, colouring, and character are all good, though not of that realistic quality exhibited by Wilkie in his early works, or such as now distinguishes some of our best genre-painters. In spirit his works resemble Leslie's, but are very different from them in colouring, in which Smirke was particularly quiet. His subjects are commonly from Cervantes, Shakspeare, Milton, Thomson, Parnell, or classical and other fable; the best being from Shakspeare and Cervantes. Many of Smirke's pictures, as well as his designs, are engraved: he was a contributor to Boydell's Shakspeare. His presentation picture to the Academy is Don Quixote and Sancho. He died at his house in Osnaburgh-street January 5th, 1845, in his ninety-fourth year. He was the father of Sir Robert Smirke, the architect.

Edward Bird, the son of a carpenter, was born at Wolverhampton, in 1762, and was brought up as a tin and japan-ware manufacturer, at a place called "the Hull," Wolverhampton. At the expiration, however, of his indentures, Bird was dismissed by his employers, and he removed to Bristol to try his fortune as a japanner.

From japanner he became drawing-master, and in 1807 he exhibited some pictures at Bath, the success and sale of which confirmed him in his purpose of following painting as a profession. He now gained rapid distinction; his pictures were purchased by the most eminent collectors of the metropolis; he was appointed painter to the Princess Charlotte in 1814, and in 1815 was elected a member of the Royal Academy. But he latterly turned from genre to history-painting, an ambitious impulse that seems to have been a fatal one, for the vexations he met with in procuring the requisite sittings for his contemplated "Embarkation of Louis XVIII. for France" are supposed to have worried him to death. Bird died at Bristol on the 2nd of November, 1819. In his more genial subjects he followed Wilkie, in his early pictures, but never approached the Scotchman in excellence.

Henry Thomson was the son of a purser in the navy, and was born at Portsea in 1773. He painted historical and fancy subjects, and portraits, and first exhibited, on the walls of the Academy, a picture of "Dædalus fastening wings on his son Icarus." In 1825, he succeeded Fuseli as keeper of the Academy, but, owing to ill health, in 1827 he resigned his office, in which he was succeeded by Hilton, and he retired in 1828 to his native place Portsea, where he died April the 6th, 1843.[1]

[1] "Art-Union Journal," 1843.

Sir William Allan was born in Edinburgh in 1782, and was the fellow student of Wilkie in the Trustees' Academy there. Having failed to meet with the success he desired in London, he started in 1805 to try his fortunes in the capital of Russia; and through the kind offices of Sir Alexander Crichton, then physician to the Imperial family, he met with considerable success as a portrait-painter in St. Petersburg. He subsequently visited the interior of Russia, Tartary, and Turkey, and collected the materials for the works which he afterwards painted, illustrating the life of eastern Europe.

He returned home in 1814; and in 1815 he exhibited in London his "Circassian Captives," now in the collection of the Earl of Wemyss. This was followed by similar pictures of the same class, as "Prisoners conveyed to Siberia by Cossacks;" some of which were purchased by the late Emperor Nicholas. About 1830 Allan paid a second visit to the continent; and in 1834 he visited Spain. In 1838 he succeeded George Watson, the portrait-painter, as President of the Royal Academy of Scotland; and he succeeded Sir David Wilkie as Limner to the Queen in Scotland; he was knighted in 1842.

In 1843 Sir William exhibited at the Royal Academy a picture of the "Battle of Waterloo," which was purchased by the late Duke of Wellington. In 1844 he revisited St. Petersburg, and on his return painted for the late Emperor, a picture of "Peter the Great teaching his Subjects the Art of Shipbuilding," which was exhibited in London in 1845, and is now in the winter palace at St. Petersburg.

He died at Edinburgh, in his painting-room before a large unfinished picture of the "Battle of Bannockburn," on the 23rd of February, 1850.[1]

Gilbert Stuart Newton, was born in 1794, at Halifax, in Nova Scotia, and was the pupil of his uncle, Gilbert Stuart, the portrait-painter at Boston; he came to England about the year 1818, and having first visited Italy, became a student of the Royal Academy of Arts in London. He commenced by painting portraits, but his small figure subjects soon attracted notice, and some were engraved in the "Literary Souvenir." In 1832 he visited his native country, and married there, and in this year he became a member of the Royal Academy, but the picture exhibited in the following year, "Abelard in his Study" was his last work. He was a laborious and fastidious painter; but he was unfortunately afflicted with aberration of mind, and died at Chelsea, at the early age of forty, August 5th, 1835. His wife and child returned to

[1] "Art-Journal," 1849-50.

America only a few months before his death. One of Newton's principal works, "Captain Macheath," exhibited at the Academy in 1826, was purchased by the Marquis of Lansdowne for 500 guineas. It was in the International Exhibition of 1862.[1]

Henry Wyatt was born at Thickbroom, near Lichfield, in 1794. He lost his father when a child, and in 1811 was sent by his guardian to London, where he became a student of the Royal Academy; and in 1815 the private pupil and assistant of Sir Thomas Lawrence. At the end of the year 1817, Wyatt established himself chiefly as a portrait-painter, first at Birmingham, then at Liverpool and Manchester until 1825, when he settled in London; but he did not confine himself to portraiture; there are genre pictures and fancy portraits by him, such as his "Vigilance," and "Archimedes," in the National Gallery. In 1834, however, on account of ill-health, he removed to Leamington, whence he returned in 1837 to Manchester, where he died February 27th, 1840, and was buried in the village of Prestwich.[2]

One of the most graceful of English genre-painters was Frank Stone, born at Manchester in 1800, and brought up as a cotton-spinner. He for some years practised only as a water-colour-painter, and first appeared as an exhibitor at the Royal Academy in 1837. His subjects are commonly of a sentimental character, and distinguished for their delicate allusions to the "gentle passion:" and his young women certainly seem very loveable persons. But in later years he turned his attention much to French subjects, illustrating local manners and customs, as well as the one sentiment or "story" peculiar to no locality where men and women dwell together. Stone was elected an Associate of the Academy in 1851, and died on the 18th of November, 1859.

Many of his pictures have been finely engraved, and the prints after them are among the most popular of recent years. Among the most successful of his works are the following:—"The Last Appeal," 1843; "The Course of True Love never did run Smooth," 1844; "Ophelia and the Queen," 1845; "The Impending Mate," and "Mated," 1847; "The Duet, *andante con moto*," 1849; "The Gardener's Daughter,"—

> "One arm aloft,
> Holding the bush, to fix it back, she stood."—*Tennyson.*

1850; "Bassanio receiving the Letter announcing Antonio's losses," 1851, a more ambitious composition than usual; "The Old, Old Story," 1854; "Bon Jour, Messieurs," 1857; and "The Missing Boat, Pas de Calais." 1858.

[1] "The Gentleman's Magazine." [2] "Art-Union Journal," 1840.

Augustus Leopold Egg, remarkable both for the comic and the serious spirit of his works, was born in London in 1816. He appeared as an exhibitor at the Academy as early as 1838, when he contributed "A Spanish Girl." This was followed by "Laugh when you can," in 1839; and "A Scene from Henry IV." in 1840. Egg seems to have at once entered upon that line of art by which he ultimately gained his well-deserved reputation—the higher genre, or social history. He exhibited several excellent works at the Royal Academy during the twenty-two years he contributed to its exhibitions, besides others shown elsewhere. The following are Egg's most important pictures:—"Peter the Great sees Catherine, his future Empress, for the first time," 1850; "The Life and Death of Buckingham," an extraordinary work, full of excellent painting, 1855; "Past and Present," a social tragedy, in three groups, 1858; "The Night before Naseby," 1859; and "Catherine and Petruchio," 1860, his last picture. He had the misfortune to suffer from a weak constitution, and it was during a journey in Africa, undertaken for the benefit of his health, that he died, at Algiers on the 26th of March, 1863. He was elected a Member of the Academy in 1860, but he never exhibited as an academician.

Charles Robert Leslie was born of American parents, in Clerkenwell, October 19th, 1794. He was taken by them in 1799 to Philadelphia, and was there apprenticed to a bookseller. In 1811, however, Leslie returned to England, and entered as a student in the Royal Academy; he received some instructions also from Washington Allston, and from the President of the Academy, West, both Americans; for the latter, Leslie executed some copies for America. He started first as a portrait-painter, but in a very few years turned his attention more particularly to that style in which he afterwards so eminently distinguished himself—the higher genre.

Leslie's first important picture established his reputation, "Sir Roger de Coverley going to Church," which was painted for Mr. Dunlop, in 1815, and he afterwards repeated it for the Marquis of Lansdowne. In 1821 he exhibited "May-day in the Reign of Queen Elizabeth." This procured him his election as an Associate of the Academy. His fine picture, painted for Lord Egremont, of "Sancho Panza and the Duchess," of which there is a repetition with slight alterations, in the National Gallery, was exhibited in 1825, and in the following year he was elected a member of the Academy.

In 1833 Leslie was made Professor of Drawing at the Military Academy of West Point, New York, but he gave up the appointment after a five months' residence there, and returned to London; and from this time he produced a succession of masterly works, masterly in every respect, perhaps, except their colouring, in which a dull red or burnt sienna tint is too prevalent: this is, however, not the case

with the "Sancho Panza," and other early works. He is seen to great advantage in the Sheepshanks Collection.

In 1848 he was elected Professor of Painting at the Royal Academy, but resigned this office in 1851; and in 1855 his lectures were published under the title of a *Hand-book for Young Painters.* He had already appeared as an author in 1845, when he published a *Life of Constable.* He died in London, May 5th, 1859, in his sixty-fifth year.[1]

William Mulready, since Wilkie the most distinguished of British genre painters, was born at Ennis, in the County Clare, Ireland, on the 1st of April, 1786: his father was a leather-breeches maker. He came early to London, and in 1803 married the sister of John Varley, the water-colour painter, but they did not live together many years. In 1809 he exhibited the picture in the National Gallery, now called "Fair Time," but then called "Returning from the Alehouse," showing that already, at the early age of twenty-three, he was a perfect master in that class of work for which he has been so long eminent: indeed, his earlier pictures such as this, the "Carpenter's Shop," 1808, the "Barber's Shop," 1811, and a few others, are among the best coloured, the most comprehensive, and the truest of his works.

Mulready was elected an Associate of the Royal Academy in 1815, and an Academician in 1816, both elections taking place between the exhibitions of those years, so that his name never appeared in the Catalogue as an Associate. His picture of 1815 was "Idle Boys;" that of 1816, "The Fight interrupted," now in the Sheepshanks Collection. He exhibited altogether, comprising a few drawings, seventy-eight works at the Royal Academy, of which fifteen are now in the Sheepshanks, and four in the Vernon Collection, at South Kensington; and in these two collections are many of his most elaborate pictures.[2]

Among his most admirable works, besides those already noticed, may be mentioned:—"The Last in," "Crossing the Ford," "The Fight interrupted," "The Butt," "Giving a Bite," "First Love,"

[1] See "Autobiographical Recollections," by the late C. R. Leslie, R.A. 2 vols., 8vo., 1860; and the National Gallery Catalogue, British School.

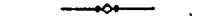
[2] During the sixty years, from 1804 until his death, Mulready's name was absent from the Royal Academy Catalogue fifteen times. He generally exhibited but one picture in the year, but in 1844 he had five in the Exhibition, his greatest number in one year. The exhibition of his pictures, drawings, and sketches, which took place at the Society of Arts in 1848, contained 214 works, but the majority of these were sketches; there were only forty-four pictures and three drawings which had been exhibited at the Royal Academy. In the exhibition held this year in the South Kensington Museum, 478 works were shown, of which 113 were paintings, finished and unfinished. His Life-Studies in chalk are some of them of unapproached excellence. His pictures do not average two a year.

"Choosing the Wedding Gown," "The Wolf and the Lamb," "The Whistonian Controversy," and in some respects, the unfinished "Toy Seller," 1862, his last exhibited work. The "Whistonian Controversy" is, I imagine, the most masterly of his later works. Mulready died on the 7th of July, 1863, and was buried at Kensal Green. With the exception perhaps of some slight deterioration in his colouring, which of late years was obtrusively purple, he was in the enjoyment of the full powers of his great abilities for upwards of half a century.

Mulready was one of the founders and most active members of the "Society for the Management and Distribution of the Artists' Fund,"[1] of which he held the office of President as early as 1815, and at whose meetings he was never absent for seventeen years.

[1] See Pye's "Patronage of British Art."

EPILOGUE.



SUCH is the general Outline of the History of Painting; here necessarily brief in many parts, and insufficient, within so circumscribed a limit.

We have seen that the progress of art is slow in all times and in all places: two great periods of development have been traced—that of Pericles and his immediate successors, from 400 B.C. to the time of Alexander; and that of Julius II., 1500 A.D., after a lapse of nearly 2000 years; and in both cases the decline was sudden compared with the slow steady progress of the establishment of the art. Nearly three centuries elapsed in Greece from the first considerable development of painting to the period of its ultimate refinement—from Solon to Alexander; and its rapid decline commenced from that period. The course of the art in modern times is very similar—from Giotto to Raphael almost an equal period elapsed, and the very scholars of Raphael outlived the term of its pure existence. A partial revival must be allowed to the Carracci, but, as already shown, it was a revival of the form, not of the essence of art.

I have now only to reiterate my argument in favour of the Italian *Cinquecento* in relation to every other development of painting, at least in modern times.

Setting aside the swaddling clothes or *incunabula* of Art, modern Painting has undergone three stages: these are the Quattrocento, the Cinquecento, and the Eclectic or Academic—the rise, the establishment, and the decline: these are subdivided into many schools, all similar in essentials, differing only in technical details, or in the prevalence of some one or other of the essentials. The Quattrocento

is that in which the Art was gradually developing itself, and it ceases with the accomplishment of a fair individual representation of nature, independent of any æsthetical or theoretical influence. It appears in three distinct characters or *styles*, in which *Sentiment*, *Form*, and *Colour*, respectively, dominate; to the first school belong Gentile da Fabriano and Fra Angelico da Fiesole; to the second the great mass of the remaining quattrocento painters of Florence and many of those of Rome; and to the third the early Venetians,—the Vivarini, Giovanni Bellini, Marco Basaiti, and many others; to which may be added the old School of Cologne.

Such painters as Perugino and Francia, combining all the excellences of the style in a nearly equal degree, are the quattrocento masters, *par excellence*; Francia, perhaps, best represents the beau ideal of the style. Masaccio, Filippo Lippi, Luca Signorelli, and a few others, whose great excellence in form contributed much to the advancement displayed in the Cinquecento, belong strictly to neither one nor the other; they exhibit the transition, but they are generally reckoned with Perugino and Francia as the great masters of the Quattrocento.

With these masters, or with Francia rather, closes the first great epoch of modern painting. Michelangelo marks the æra of the Cinquecento, and this is the epoch of its greatest perfection among the moderns. The Quattrocento is essentially a period of progress, all that it displays was accomplished by long and slow degrees, and it exhibits only the victory over the essential difficulties of the Art, more especially those of a technical character. It is a matter of necessity that the technical difficulties of an Art must be overcome before that Art can appear in all the glory of its fully-developed powers. The Quattrocento exhibits the Art simply in detail, many perfect *parts* but no unity, no *whole*; the *imitative* faculty is fully developed, but it was always *displaying* a faculty without *using* it; it was ever painting: compared with the Cinquecento, or with the school of Raphael, there is neither life nor motion in the Quattrocento. The compositions of the earlier period are full of sentiment certainly, but *only* to those who can sympathise with it, knowing the sentiments of the age to which the works of this style belong. We recognise and can appreciate their sentiment, but it is all thoroughly conventional. Every figure, as a general rule, is an *actor* hired for the express attitude in which we find it. The best figures in the best Quattrocento works seem to have assumed their attitudes for a particular effect; they have sentiment, but it is nearly always the same, chiefly a parade of pious resignation, and it has, like their attitude, been put upon them, and not proceeded naturally, from any emotions of their own affections, from the circumstances of the composition.

In this style then interiorly, there is little if anything of genuine nature: what is natural in it is on the surface, and this it owes to its skill in individual imitation, and certainly not to any generic knowledge or power, such as characterises the antique. Perhaps no painter was ever more capable of making an exact picture of an individual model set before him than Francia; and yet it would probably have been difficult for Francia to have given even three figures a unity of action; in ornamental opposition he was sufficient master, but dramatic unity of composition was no better appreciated by him than by painters who preceded him a hundred years; Masaccio indeed understood it far better, and this is just one of the points which constitutes Masaccio one of the masters of the *transition*.

If Francia's model had happened to be deformed or mis-shapen, so would most certainly his picture have been; but doubtless so great a master as Francia would select his model, still having selected it he would scrupulously abide by its peculiarities; at least such, from their works, seems to have been the principle of the best quattrocento masters. In sentiment they were thoroughly, what we now term in Art-criticism, *subjective*; that is, all their figures had to be imbued with their own prevailing idea, religious aspiration in some shape or other, but chiefly in the spirit of resignation or mortification; this feeling, which seems to have been a characteristic of the age, pervaded the whole province of Art, and therefore in so far as this is only a very limited field indeed in the human emotions, so the Art of the period was only a very limited picture of nature, even in its own conventional Art sphere, and therefore the Quattrocento presents not only an imperfect picture of humanity, but also an imperfect picture of the individual, for though the body is often given with surprising skill and fidelity of imitation, it is a body with little life and a very conventional spirit. The merit accordingly of this style, to put it for the sake of argument, in its most disadvantageous shape, is a mere isolated elaborate objective finish, and the sentiment being a species of "fixed quantity," it is only a kind of *shell painting*, compared with the high dramatic art of the sixteenth century.

This is said without the slightest idea of depreciating the quattrocento masters, than which nothing can be further from my sentiments; but solely with a view to fairly contrast the natures of these two great historic Epochs of Art—the Quattrocento and Cinquecento, and by endeavouring to lay down clearly the peculiarities or characteristics of each, and bring them into critical comparison, to show their relative merits. Painting culminated in the works of the great masters of the sixteenth century, not in the works of any one, but certainly in those of the five *capi scuole* combined, Leonardo da Vinci, Michelangelo, Raphael, Titian, and Correggio.

It is literally true that every defect or deficiency of the Quattrocento is supplied in the Cinquecento. The mere individual representation becomes generic: for simple, ornamental, or symmetrical opposition we have dramatic action; and to the expression of an austere piety, pity, or despair, is added that of every human emotion, joyful or painful. And though we cannot predicate perfection of any of its individual works, still the style is in its broad principles perfect in itself. As the large altarpiece by Francia, in the National Gallery, served as an illustration of the Quattrocento, we may take the cartoons of Raphael as examples of the Cinquecento.

We have not in these works that minute elaboration of external accidents such as we find in the more limited style; but such finish, however, is not incompatible with the Cinquecento; it is only unnecessary, for it may fairly be dispensed with as too trivial to add either truth or dignity to the grand qualities of this consummate style of Art. With the impressive dramatic action, imposing dignity of appearance of the actors, extraordinary fitness of incident, accessory and principal; and the interesting and exalted nature of the subjects; there is but slight occasion to regret a clean line, a glossy surface, or a rosy complexion.

That the Cinquecento degenerated into the Academic in the seventeenth century, is no fault of the style itself; the eclectics of Bologna, though they might profess to bestow equal attention upon the exalted character, and the physical perfection, of the Cinquecento; they could not so easily point out to their pupils in what this elevation of character consisted; but as it was evident something was to be imitated, these naturally fell upon the more obvious characteristics of technical qualities—form, colour, light and shade; hence the utter preponderance of these qualities in all the Eclectic and subsequent Academic schools, even to this day. Commendation and blame themselves were almost comprised in six notions: a picture is well or badly drawn; is rich or dull and muddy in its colour; is flat or masterly in its light and shade. Whether the subject be dramatically treated, historically or æsthetically true or probable, commonplace or judicious in its selection, hackneyed or new, instructive or mischievous, worthily or inferiorly rendered, painful or delightful, are in an Academic age all considerations too subordinate to participate in the absorbing question as to the mechanical handiness with which the paint has been laid upon the canvas.

We have lately experienced a partial revolution in taste, in which almost the opposite extremity has been reached; the material has been entirely subjected to the sentimental. The sentimental, however, is not the most difficult part of art, yet a little sentiment,

happily displayed, has now elevated into favourable notice indiscriminately, works in which the absence of nearly every other good quality had hitherto condemned to deserved obscurity; and there has been a kind of mania for early Italian pictures, as if every example possessed all the high qualities of its time. The perfection of art must consist in the co-ordinate development of the sensuous and the sentimental. So far from the Quattrocento being a higher development of art than the Cinquecento, it is nothing more than a comparatively incipient or progressive stage, owing its individuality not to the *possession* of certain qualities but to the *absence* of others belonging to a more advanced development. The abnegation of the world, and its uses, was looked upon as a sign of the love of heaven and the ways of heaven, instead of as the bad sign of a bad age, in which pious idleness was considered more worthy than worldly usefulness.

Piety and mortification of the body may be natural sentiments, but it is a poor nature, and a still poorer art, that is made up wholly of the ascetic. What with the so mis-called *Pre-Raphaelite* revival in this country, and early Italian and German sentiment, so much praise has been bestowed upon the earlier artists that language has been found wanting to do justice to the great masters of the sixteenth century, and modern criticism has had recourse to the alternative of deprecating their defects rather than extolling their beauties. The sentiment is in this early art, but the just material representation is almost wholly wanting: there is the soul, but its body is not yet matured, and this immaturity cannot be a quality of perfection. No exalted sentiment can possibly be aided by either ugliness or disease; neither health nor comeliness are incompatible with sorrow or piety. To attempt to represent intellectual or spiritual power at the expense of the physical condition is absurd. The physical ideal can alone harmonize with the spiritual ideal: lofty sentiment and physical baseness are essentially antagonistic. It is a wholly groundless notion that there is anything antagonistic to sentiment in the magnificent physical development of the Cinquecento. The greatest Cinquecento masters themselves were always true to the spirit of their style; soul and body were equally refined upon, equally generalised; and they did not surpass the Quattrocento masters less in sentiment than they did in their physical development.

The attempt, therefore, of Overbeck and others to re-establish the early sentimental or ascetic art as the standard of excellence is, I imagine, a retrograde movement; so is that style also which devotes excessive attention to elaborate detail, and magnifies the eccentricities or accidents of the individual into generic characteristics.

But if such revivals are to be looked upon only as the reaction of vigorous minds to counteract effete academic generalization, then they are great services; they must rank however, accordingly, as mere means, and are on no account to be admired for their own sakes as ends to be attained. This will probably be the result of these new art vitalities. It was just such a reaction which developed the present high state of the art in France, as exemplified in the works of Paul Delaroche and Ary Scheffer; such men as Gericault being the pioneers who swept away the encumbering prejudices and classical conventionalities of the school of David.

TABLE OF THE CONTRIBUTIONS

OF SOME OF THE MORE EMINENT PAINTERS

TO THE EXHIBITIONS OF THE ROYAL ACADEMY,

WITH INITIALS, SHOWING THE YEARS THEY FIRST EXHIBITED AS ASSOCIATES OR ROYAL ACADEMICIANS.

NAMES OF PAINTERS.	1769.	1770	1771	1772	1773	1774	1775	1776	1777	1778	1779	1780	1781	1782
ALLAN, SIR W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
BARRY, J.	-	-	1	A3	3	RA4	2	2	-	-	-	-	-	-
BEECHEY, SIR W.	-	-		-	-	-	-	2	1	1	2	4	2	3
BIRD, E.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
BONINGTON, R. P.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
BRIGGS, H. P.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CALLCOTT, SIR A. W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
COLLINS, W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CONSTABLE, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
COPLEY, J. S.	-	-	-	-	-	-	-	1	A4	3	-	RA4	-	-
CROME, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CROSS, JOHN	-	-	-	-	-	-	-	-	-	-	-	-	-	-
DANBY, FR.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
DYCE W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
EGG, A. L.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ETTY, W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
FUSELI, H.	-	-	-	-	-	1	-	-	1	-	-	3	3	1
GAINSBOROUGH, TH.	RA4	7	7	6	-	-	-	-	7	13	6	16	7	11
HARLOW, G. H.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HAYDON, B. R.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HILTON, W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HOPPNER, J.	-	-	-	-	-	-	-	-	-	-	-	2	1	3
HOWARD, H.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
JACKSON, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
KAUFMANN, ANG.	RA4	4	6	5	5	7	11	5	5	5	7	6	3	1
LAWRENCE, SIR TH.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LESLIE, C. R.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LOUTHERBOURG, P. J.	-	-	-	7	8	7	5	11	5	5	3	5	A	RA6
MORLAND, G.	-	-	-	-	-	-	-	-	-	-	1*	1	1	-
MORTIMER, J.	-	-	-	-	-	-	-	-	-	5	A8	-	-	-
MÜLLER, W. J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MULREADY, W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
NEWTON, G. S.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
NORTHCOTE, J.	-	-	-	-	1	2	1	1	-	-	-	-	4	4
OPIE, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	5
OWEN, W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
PHILLIPS, TH.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
RAEBURN, SIR H.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
REINAGLE, R. R.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
REYNOLDS, SIR JOSHUA	4†	8	6	6	12	13	12	13	13	4	11	7	14	15
RUNCIMAN, A.	-	-	-	1	1	3	-	-	-	-	-	-	4	2
SHEE, SIR M. A.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
SINGLETON, H.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
SMIRKE, R.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
STONE, F.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
STOTHARD, TH.	-	-	-	-	-	-	-	-	-	1	1	2	1	1
STUART, GT.	-	-	-	-	-	-	-	-	-	-	3	-	2	4
STUBBS, G.	-	-	-	-	-	-	4	4	-	2	4	6	1‡	7§
THOMSON, HENRY	-	-	-	-	-	-	-	-	-	-	-	-	-	-
TURNER, J. M. W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
UWINS, TH.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
VINCENT, G.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WARD, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WEST, B.	RA2	2	9	5	10	3	7	6	6	3	4	9	2	3
WESTALL, RD.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WILKIE, SIR D.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WILSON, RD.	RA3	4	3	2	1	4	4	1	3	1	4	1	-	-
WRIGHT, JOSEPH	-	-	-	-	-	-	-	-	-	6	4	2	7	A2
WYATT, HY.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ZOFFANY, J.	RA	3	3	3	4	-	1	-	-	-	-	3	4	3

* A drawing with a poker. † P.R.A., 1769. ‡ R.A., elect., 1781. § R.A., elect., 1782.

1783	1784	1785	1786	1787	1788	1789	1790	1791	1792	1793	1794	1795	1796	1797	1798	1799	Total.
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3	2	2	3	–	A1	RA1	1	–	2	2	–	–	–	–	1	1	–
12	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	96
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5	5	6	5	4	5	6	3	7	7	–	A9	10	11	12	12	8	–
–	–	–	–	–	–	–	–	–	–	–	1	4	6	10	10	6	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
–	–	–	3	–	1	–	–	2	–	–	–	–	1	1	–	–	82
–	–	–	–	7	6	13	12	11	A10	9	RA8	9	8	6	6	6	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
8	10	10	4	6	1	–	8	3	3	–	–	–	–	1	–	3	–
–	2	7	1	–	1	–	–	1	5	–	3	–	–	7	–	3	–
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4	3	8	5	RA3	7	4	–	4	–	3	1	4	15	8	7	1	–
5	8	6	7	RA5	6	5	2	–	3	–	5	2	6	5	5	9	–
–	–	–	–	–	–	–	–	–	–	4	3	5	5	5	10	8	–
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–	–	–	–	–	–	–	–	–	2	–	–	–	–	–	1	1	–
–	–	–	–	–	1	1	1	–	1	1	3	–	5	–	5	3	–
10	16	16	13	13	18	13	7	–	–	–	–	–	–	–	–	–	245
–	–	–	–	–	–	1	–	4	7	8	5	4	–	10	9	A.9	11
–	1	2	2	4	4	3	4	6	8	11	10	7	12	11	9	8	–
–	–	–	2	–	–	–	–	1	A2	RA1	–	–	3	4	1	3	–
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–	–	1	1	–	–	–	–	4	A.1	2	RA3	–	3	3	3	1	–
–	–	3	–	–	–	–	–	–	–	–	–	–	–	–	–	–	12
–	–	–	A2	3	1	1	2	4	–	–	–	–	–	–	–	2	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
–	–	–	–	–	–	–	1	2	2	3	5	8	11	6	10	11	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
–	–	–	–	–	–	–	–	–	4	6	1	3	5	4	6	2	–
4	8	3	2	2	1	1	4	6	6*	6	8	8	9	7	14	9	–
–	–	–	–	1	4	7	13	20	17	A10	13	12	8	10	11	15	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	31
–	–	–	–	–	5	9	2	–	–	–	–	–	–	–	–	–	37
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
2	2	–	–	–	–	–	3	–	–	–	–	1	4	1	1	4	42

* P.R.A., 1792.

NAMES OF PAINTERS.	1800	1801	1802	1803	1804	1805	1806	1807	1808	1809	1810	1811	1812	1813
ALLAN, SIR W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
BARRY, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
BEECHEY, SIR W.	8	8	8	5	7	7	-	8	6	8	8	8	7	8
BIRD, E.	-	-	-	-	-	-	-	-	-	1	3	1	1	A6
BONINGTON, R. P.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
BRIGGS, H. P.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CALLCOTT, SIR A. W.	-	3	-	7	1	8	4	5	3	3	2	10	6	-
COLLINS, W.	-	-	-	-	-	-	-	2	-	3	2	2	1	-
CONSTABLE, J.	-	-	1	4	-	1	1	3	3	3	2	2	4	2
COPLEY, J. S.	4	2	-	1	4	1	-	-	2	1	1	-	1	-
CROME, J.	-	-	-	-	-	-	-	2	1	2	-	1	4	-
CROSS, JOHN	-	-	-	-	-	-	-	-	-	-	-	-	-	-
DANBY, FR.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
DYCE, W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
EGG, A. L.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ETTY, W.	-	-	-	-	-	-	-	-	-	-	-	1	2	3
FUSELI, H.	3	1	-	1	1	1	2	1	1	2	1	4	4	-
GAINSBOROUGH, TH.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HARLOW, G. H.	-	-	-	-	1	2	6	3	4	3	4	-	3	-
HAYDON, B. R.	-	-	-	-	-	-	-	-	-	1	-	-	-	-
HILTON, W.	-	-	-	-	-	-	1	2	1	-	-	1	1	1
HOPPNER, J.	8	-	1	8	1	6	7	8	-	6	-	-	-	-
HOWARD, H.	6	A7	4	6	7	5	7	6	RA2	8	8	7	7	5
JACKSON, J.	-	-	-	-	1	-	1	3	3	2	3	3	4	6
KAUFMANN, ANG.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LAWRENCE, SIR TH.	7	6	9	5	6	5	6	2	5	-	4	6	8	8
LESLIE, C. R.	-	-	-	-	-	-	-	-	-	-	-	-	-	1
LOUTHERBOURG, P. J.	3	5	2	1	5	2	3	4	3	4	2	1	1	-
MORLAND, G.	-	-	-	-	3	-	-	-	-	-	-	-	-	-
MORTIMER, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MÜLLER, W. J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MULREADY, W.	-	-	-	-	3	3	3	4	2	1	-	4	-	2
NEWTON, G. S.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
NORTHCOTE, J.	6	5	7	8	8	5	5	4	8	6	8	3	5	7
OPIE, J.	8	8	8	8	7	6	8	6	-	-	-	-	-	-
OWEN, W.	5	8	7	8	6	A8	RA8	8	8	8	8	7	6	8
PHILLIPS, TH.	6	8	8	6	6	A.7	8	6	RA5	8	5	7	5	-
RAEBURN, SIR H.	-	-	1	-	-	-	-	-	-	-	1	1	3	A1
REINAGLE, R. R.	5	7	8	-	-	-	3	1	2	1	4	-	2	4
REYNOLDS, SIR JOSHUA	-	-	-	-	-	-	-	-	-	-	-	-	-	-
RUNCIMAN, A.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
SHEE, SIR M. A.	8	8	7	6	5	6	6	3	3	2	7	-	7	-
SINGLETON, H.	5	5	8	6	7	5	5	6	2	6	3	2	3	5
SMIRKE, R.	6	-	-	-	-	1	-	-	-	-	-	-	-	1
STONE, F.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
STOTHARD, TH.	-	1	-	3	-	1	1	-	2	1	3	3	4	1
STUART, GT.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
STUBBS, G.	2	2	2	1	-	-	-	-	-	-	-	-	-	-
THOMSON, HENRY	3	5	A7	8	RA6	5	4	3	5	2	2	3	3	3
TURNER, J. M. W.	A8	6	RA8	7	3	-	2	2	1	4	3	9	4	2
UWINS, TH.	-	-	-	1	1	-	1	1	3	2	5	-	-	1
VINCENT, G.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WARD, J.	1	-	1	-	-	4	-	9	A8	8	8	RA8	7	8
WEST, B.	7	9	7	1	10	8	-	3	12	3	1	3	2	1
WESTALL, RD.	4	6	7	7	9	7	8	7	6	8	-	6	1	2
WILKIE, SIR D.	-	-	-	-	-	-	1	1	1	2	A	RA2	2	2
WILSON, RD.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WRIGHT, JOSEPH	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WYATT, HY.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ZOFFANY, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-

1814	1815	1816	1817	1818	1819	1820	1821	1822	1823	1824	1825	1826	1827	1828	1829	1830	Total.
–	3	1	1	1	2	–	1	1	1	1	1	A1	1	–	1	–	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	15
5	6	8	8	8	8	6	5	5	7	6	6	5	4	7	5	7	–
2	RA1	1	1	1	–	–	–	–	–	–	–	–	–	–	–	–	18
–	–	–	–	–	–	–	–	–	–	–	–	–	1	3	–	–	4
–	–	1	1	1	2	5	4	4	1	3	2	A2	6	2	5	3	–
–	1	1	–	1	1	1	1	1	1	1	–	2	4	–	2	5	–
2	A3	5	5	2	2	3	3	4	3	4	3	3	3	4	5	3	–
2	8	2	4	6	1	A2	4	5	3	1	3	2	3	2	RA2	3	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	42
–	–	1	–	1	–	–	–	–	–	–	–	–	–	–	–	–	12
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
–	–	–	1	–	–	–	1	1	1	1	A.1	1	1	2	2	–	–
–	–	–	–	–	–	–	–	–	–	–	–	–	1	–	–	–	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
1	3	2	2	4	5	2	1	2	–	1	–	A1	3	RA3	2	4	–
3	–	–	4	2	–	3	3	–	1	1	2	–	–	–	–	–	69
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	96
1	6	6	3	3	–	–	–	–	–	–	–	–	–	–	–	–	45
–	–	–	–	–	–	–	–	–	–	–	–	2	1	1	–	–	5
A1	–	1	–	1	RA1	1	1	1	1	1	1	–	1	1	1	–	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	166
4	5	6	2	4	7	5	4	4	5	7	8	4	5	4	5	3	–
7	8	10	5	5	11	6	8	6	5	6	7	6	8	7	8	8	147
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	82
8	7	8	8	8	–	5	8*	8	7	8	8	8	8	8	8	8	311
2	–	1	–	–	2	1	1	A1	–	1	4	RA1	3	–	1	–	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	155
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	36
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	13
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
1	1	1†	–	–	1	1	1	1	–	1	1	1	1	1	2	2	–
–	–	–	–	1	2	1	2	2	2	3	2	1	1	1	A2	3	–
5	8	8	5	4	5	3	4	2	7	1	1	–	–	1	–	–	229
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	143
5	8	8	8	8	8	5	2	1	–	1	–	–	–	–	–	–	197
7	7	7	7	8	8	8	7	8	1	5	8	5	8	6	8	8	–
4	4	5	RA3	4	4	5	5	3	4	–	–	–	–	–	–	–	52
4	6	5	4	–	5	5	2	7	7	9	5	3	7	6	8	5	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	245
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	11
8	4	8	8	8	8	8	8	8	3	8	7	7	5	5	5	4	–
5	4	5	5	5	4	4	3	5	6	7	7	5	5	4	4	5	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	25
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
2	1	7	4	1	3	8	3	2	1	1	1	1	1	4	–	2	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	12
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	50
3	3	2	3	1	–	1	1	1	1	–	1	–	–	–	–	–	76
1	8	2	1	4	2	1	–	1	1	–	1	3	5	4	4	7	–
1	1	–	–	1	–	1	1	–	–	3	–	–	–	–	–	1	–
1	–	–	–	1	1	–	1	3	2	–	–	–	–	–	–	–	9
6	4	9	10	2	3	8	3	4	4	6	3	4	7	8	1	6	–
2	1	1	3	4	4	–	–	–	–	–	–	–	–	–	–	–	249
4	1	4	11	2	1	–	–	2	4	1	3	5	4	2	4	8	–
2	1	2	1	2	1	1	2	1	3	3	1	–	–	–	8	4	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	31
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	37
–	–	–	1	–	2	–	–	–	1	–	–	4	2	3	3	3	–
–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	42

* P.R.A., 1821. † A. & R.A., 1816.

NAMES OF PAINTERS.	1831	1832	1833	1834	1835	1836	1837	1838	1839	1840	1841	1842	1843	1844
ALLAN, SIR W.	1	1	-	1	RA1	1	2	1	2	2	1	1	1	2
BARRY, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
BEECHEY, SIR W.	5	5	2	5	6	5	4	1	1	-	-	-	-	-
BIRD, E.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
BONINGTON, R. P.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
BRIGGS, H. P.	4	6	7	5	-	6	8	8	8	8	5	5	6	4
CALLCOTT, SIR A. W.	8	8	6	6	4	3	2	5	-	1	-	3	-	3
COLLINS, W.	3	3	3	2	4	3	-	-	3	3	5	7	5	4
CONSTABLE, J.	2	8	7	4	1	2	1	-	-	-	-	-	-	-
COPLEY, J. S.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CROME, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CROSS, JOHN	-	-	-	-	-	-	-	-	-	-	-	-	-	-
DANBY, FR.	1	-	-	-	-	-	1	-	-	-	3	4	1	2
DYCE, W.	3	3	1	3	-	1	2	1	2	1	-	-	1	1
EGG, A. L.	-	-	-	-	-	-	-	1	1	1	2	1	1	1
ETTY, W.	5	3	4	2	8	3	4	7	3	3	6	5	7	6
FUSELI, H.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
GAINSBOROUGH, TH.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HARLOW, G. H.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HAYDON, B. R.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HILTON, W.	2	1	1	1	1	1	-	1	-	-	-	-	-	-
HOPPNER, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HOWARD, H.	3	4	5	4	5	2	5	5	2	2	5	2	3	1
JACKSON, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
KAUFMANN, ANG.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LAWRENCE, SIR TH.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LESLIE, C. R.	2	2	3	-	2	1	2	1	4	1	3	2	5	2
LOUTHERBOURG, P. J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MORLAND, G.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MORTIMER, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MÜLLER, W. J.	-	-	-	-	-	1	-	-	-	2	3	2	3	-
MULREADY, W.	1	2	1	-	1	1	2	1	2	3	1	1	-	5
NEWTON, G. S.	2	1	RA1	-	-	-	-	-	-	-	-	-	-	-
NORTHCOTE, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
OPIE, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
OWEN, W.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
PHILLIPS, TH.	8	8	8	8	6	7	8	8	8	9	8	7	7	5
RAEBURN, SIR H.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
REINAGLE, R. R.	6	9	4	6	-	7	5	8	2	8	6	8	8	5
REYNOLDS, SIR JOSHUA	-	-	-	-	-	-	-	-	-	-	-	-	-	-
RUNCIMAN, A.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
SHEE, SIR M. A.	4*	6	7	6	8	7	7	4	5	6	6	5	3	6
SINGLETON, H.	3	3	3	4	3	4	4	4	4	-	-	-	-	-
SMIRKE, R.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
STONE, F.	-	-	-	-	-	-	2	1	4	2	1	1	1	1
STOTHARD, TH.	-	1	-	1	-	-	-	-	-	-	-	-	-	-
STUART, GT.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
STUBBS, G.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
THOMSON, HENRY	-	-	-	-	-	-	-	-	-	-	-	-	-	-
TURNER, J. M. W.	7	6	6	5	5	3	4	3	5	7	6	5	6	7
UWINS, TH.	-	1	1	1	3	A2	3	5	7	7	4	3	7	1
VINCENT, G.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WARD, J.	1	1	7	3	1	3	8	8	-	4	-	2	8	-
WEST, B.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WESTALL, RD.	8	8	8	5	4	3	-	-	-	-	-	-	-	-
WILKIE, SIR D.	2	2	3	6	6	6	7	6	5	8	2	4	-	-
WILSON, RD.	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WRIGHT, JOSEPH	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WYATT, HY.	1	3	1	4	2	4	-	1	-	-	-	-	-	-
ZOFFANY, J.	-	-	-	-	-	-	-	-	-	-	-	-	-	-

* P.R.A., 1831.

1845	1846	1847	1848	1849	1850	1851	1852	1853	1854	1855	1856	1857	1858	1859	1860	1861	1862	Total.
2	2	-	2	2	-	-	-	-	-	-	-	-	-	-	-	-	-	41
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	15
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	362
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	18
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	4
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	122
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	123
5	4	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	121
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	104
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	42
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	12
-	-	-	-	-	1	2	-	1	-	-	1	-	1	-	-	-	-	6
1	3	2	2	1	1	3	-	1	1	3	-	1	3	1	2	-	-	49
-	A1	1	RA	2	-	3	1	2	-	1	1	1	-	2	3	2	-	40
1	1	2	1	A2	1	1	-	-	2	3	-	1	2	2	1	RA	-	28
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* This mark, though showing such painters here noticed as are represented in the National Collection, does not indicate all the masters of our great Gallery; I have omitted to mention in this volume some twenty names, British as well as Foreign, which will be found in my Catalogues of the National Gallery.

Errata.—Page 137, note, *for* Engerl *read* Engert.
Page 191, *for* Pittria *read* Pittrice.

THE END.

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